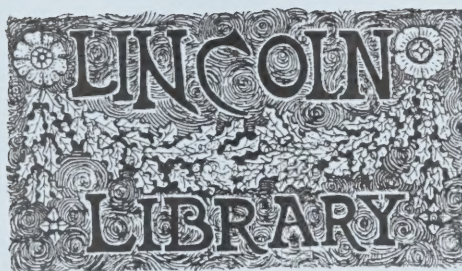


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The Lincoln Review

VOLUME 31 No. 1

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Ruth Knott Hapgood

1920 - 2007



How to sum her up in a single word? Well, she was glorious. If that word seems extravagant, you didn't know her.

Two other words suggest themselves – beautiful and brilliant. Even when Ruth was dying of acute leukemia she was both. While visitors to the hospital came and went and daughters Margo and Fae took notes, Ruth serenely made lists of practical matters to be taken care of. Lying awake at midnight she wrote poems in her head and memorized Hamlet's long brooding soliloquy, for example. Fae reports that on the way to a transfusion her mother challenged the EMT's in the ambulance to remember all the verses of The Twelve Days of Christmas.

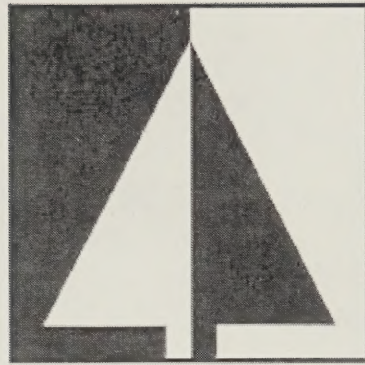
She will be remembered for many things. In Lincoln she founded the Lincoln Review in company with Peg Marsh in 1977. She helped with the running of the 4-H Horse club and started a newsletter called Hoofprints. Horse-loving little girls learned to ride with the help of her book, "First Horse." She helped establish the first bike paths, and worked with Bill Preston on the mapping of Lincoln trails.

Beyond the borders of our own small town she was distinguished in the world of publishing, for as soon as Margo and Fae were old enough she applied for a part-time job at Houghton Mifflin.

Ruth's longtime fellow-editor Daphne Abeel describes their years at 2 Park Street in Boston as the golden time of old-world publishing, when illustrious and sometimes eccentric editors chose manuscripts from genuine interest, not for their commercial potential. "Ruth had depth and breadth of intelligence in a great many fields. In her years at Houghton she rose to become an important and highly respected senior editor...She was serenely beautiful in body, spirit and intellect, with a wonderful capacity for joy."

There will be a memorial service at 1:30 pm on Thursday, January 25, in the Stone Church of Lincoln's First Parish.

Ruth leaves her husband Norman of Old Conant Road and her daughters Margo Coates of Framingham and Fae Fuerst of Royal Oak, Michigan.



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Dear Readers,

It seems strange to be putting together this issue and not to be able to call Ruth Hapgood for help. I would ask her "Do we need to copyright the story on...?" or perhaps do I really need to "reference all this material." Ruth would say "I would....." Thank you, Jane, for writing the opening piece in memory of Ruth, one of the founders of *The Review*. Jane Langton has been a good friend of Ruth's for many years.

Drove by Walden Pond on the 69 degree Saturday in early January. Glanced down and there were people in bathing suits in the water. I am still shivering from the experience.

Last month everyone whose subscription had expired received a notice. Almost 100 have returned the form but we might still be looking for yours. We thank you for supporting the magazine.

Rob Loud each year has *The Reviews* bound into one volume and gifts them to the Library. We thank you Rob for that and all you do for the Town of Lincoln.

The next issue will include reports from the various Town Committees in preparation for Town meeting on March 24.

Betty

Cover Photograph by Harold McAleer

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Editors and Publishers

Elizabeth Smith 781-259-9142

Subscriptions

Elizabeth Smith

Business

Dean Smith

Advertising

Graphics and Art

Harold Smith

Associates

Suze Craig
Beverly Eckhardt
Susan Hoben
Mary Terrell

Senior Associates

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Full Disclosure

By Susan Hoben

SELLER'S STATEMENT ON PROPERTY CONDITION NOTICE TO BUYERS AND SELLERS – PLEASE READ:

1. The information contained in this statement has been completed by the Seller to the best of his/her/their/its personal knowledge, information and belief. The Seller understands that a copy of this statement will be furnished to any prospective Buyer of the property. The broker/realtor has not prepared or provided any of the information contained herein.

In 1972 when we bought the house on Morningside Lane from the Burts, it was fifteen years old, still young as houses go. When we put it on the market early in 2002 it was forty-five years old. We'd come a long way together. It had grown and aged with us. Our realtor advised us not to hide any of the house's shortcomings. That way buyers could not complain if they discovered defects we listed. Still, reducing thirty years' history to the six pages of check-the-box questions the disclosure form provides scarcely does it justice. Full disclosure should include more than checked boxes if it is to represent the very best of our personal knowledge.

A house needs to supply shelter from weather and animal as well as meteorological elements. It must provide amenities like heat, water, and other utilities. It needs to adapt to fit the changing needs of the family that lives and grows within its walls. It needs upkeep. Some of the attention it requires falls within the experience of homeowners generally, but some of it is specific to its location. Filling in the disclosure statement made us recall our life in Lincoln in a new way – particularly in terms of water, expansion, warmth, and “varmints.”

Water

HAVE YOU EVER OR ARE YOU CURRENTLY EXPERIENCING ANY PROBLEMS WITH THE FOLLOWING? IF YES, DESCRIBE....

1. BASEMENT: Any _ water_seepage _ cracks _ dampness _ leaks

Well, yes. The whole front wall leaked whenever it rained when we first set up housekeeping thirty years ago. The house, after all, sits on a gentle slope descending in the back yard to a swamp. After a flurry of consulting, contracting, replacing soil along the foundations with gravel, and redirecting downspouts we succeeded in reducing the problem to occasional dampness along the tool room wall in the basement after heavy rains. We could live with that and did.

After that: a wash machine overflowed once or twice. About five years ago the septic system backed up. The repair company ran a video camera through it from the house onward until it encountered a mass of invading roots. They replaced the pipe and gave us the video tape to keep – sigmoidoscopy for a septic system.

A year or so later Lincoln had torrential rains in spring. By then our youngest daughter and her partner were living with us; they'd stayed up in front of the TV after we old folks went to bed. Near midnight they roused us; an underground spring had erupted under the basement stairs, flooding the basement with several inches of water. Still barely awake, all four of us bailed, mopped, and dammed the flow before it could rise high enough to short out the furnace. Talk about togetherness! By next morning all was back to normal, and it never happened again.

I don't know why the wet basement questions are so far removed from:

20. SEWAGE SYSTEM, which was certainly a factor, an expensive one. Over the course of time, as we kept track of the increasingly strict standards the Commonwealth imposed on septic systems, we clung to our “grandfathered” status. We were aware that at the corner of the garden near the swamp just beyond the leaching field a huge, spectacular German iris bloomed every spring. It was better not to give much thought to why. But with the prospect of selling in a year or two, we had to take action. A year and a half was none too soon. On inspection the system predictably failed. Over the next twenty-four months the process inched along from survey to design, approval, contracting, excavating a considerable tract of lawn and garden, and installation of a new tank, a pump, and a leaching field uphill from it in the front yard. And finally, about \$20,000 later, landscaping the gash it made.

All this relates, in turn, to **39.** and **40.** which deal with **STANDING WATER** and **WETLANDS**. The bottom third of our land was swampy and had been zoned wetlands. It included a vernal pool where, long ago, I planted marsh marigold, a plant that heralded spring in the swamp behind my childhood home in Wisconsin. It thrived and put its golden stamp on the change of seasons in Lincoln, too. Giant ferns cast fronds over the stone fence that marks our back boundary. Flickers nested in the tall trunks of slowly rotting locust trees. Owls cast pellets from perches high over the path my husband cut into the swamp. These days, that swamp constitutes a small plot of second-growth wilderness we were privileged to own, protect and enjoy.

I’ve lived in Lincoln long enough to know that the wet “bottom lands” were valued as rich farm fields by the early colonists as well as by the Indians who preceded them. The Indians planted when those places had dried out after spring thaws, and even the first of the European settlers employed methods of draining them for plowing. Later, before it became a residential subdivision, our house lot and those of our neighbors were part of a pig farm – digging flower beds we occasionally unearthed pig bones.

Planting septic systems was more problematic. So why has environmentally-sensitive Lincoln never managed to install a proper sewage system?

Growth and Change

36. BUILDING PERMITS. There are three of them to account for.

The house in 1972 was a box with enough smallish rooms to accommodate us: four bedrooms for our three daughters and us, a long, narrow living-room with the kitchen door located directly opposite the fireplace – a challenge to arranging seating, modest kitchen and dining room, and a tiny, cold study in a converted porch off the living-room. At either end of the living-room a couple of windows faced the street on the north side and a limited view of the back yard and woods beyond to the south. Off in the woods beyond the flower beds was a mosquito-infested vegetable garden. After two years the mosquitoes had me beat; I dug up a patch along the south wall of the house and planted herbs and lettuces there. The very next year, my husband, standing thoughtfully among the mint and basil, said, “This would be a good place for a living room.”

So that’s the first entry under **36.** We added a 15 by 20 foot room on top of my erstwhile garden. Floor-to-ceiling windows to the south and east looked out over lawn and gardens to the swampy woods beyond. Steps led down from the “upper living room” and a shed roof rose to meet the roof level of the rest of the first floor, from which it was separated by six-foot sliding glass doors. Bookcases filled the north wall beyond the door, and a woodstove took pride of place along the west wall. The neighborhood kids, our own included, drew a dinosaur mural along the original south wall before it was torn down.

The room transformed the house. Flooded with light, it brought in the outdoor beauty of Lincoln. We hung birdfeeders on the eaves outside the windows and carried coffee and the morning paper down to breakfast with our feathered fellow-residents. Outside lights turned winter snowstorms into sparkling screens of flakes. The old living room became the place to watch TV out of sight and sound of the new room.

Second permit: a decade later we remodeled the kitchen: the usual new cabinets and appliances, a larger south-facing window over the sink, a countertop with an attached platform forming a kitchen table, and a glass door to the outside capturing more light. At the same time, we redecorated the old living-room with wall-to-wall carpet and new upholstery.

That was 1985, the year of Hurricane Gloria. As the storm headed toward Boston my husband was away; our youngest daughter, high-school aged, and I were there alone – and the kitchen window was swathed in plastic awaiting the arrival of its glass. I found a piece of plywood the size of the frame and approached our neighbor who was piling construction materials from his house into his truck to see if he could nail it up to the hole. Taking a cue from him, we, too, rounded up loose board ends and detritus from our yard as he was doing. Back from the dump, he secured the board to the wall, and we settled in to ride out the storm, bringing nothing worse than a five-day electrical outage in its wake.

Eleven years afterward, with children grown, we rented out the house for three winter months to friends of a friend who were extensively remodeling a new Lincoln house while we traveled to warmer climes. “You know,” said the wife, an experienced interior decorator, “you really ought to rip up this old carpeting and refinish the floors. It costs less than recarpeting them, and with the money you save you can buy attractive floor rugs.” She was right, so we hired her as our designer/contractor.

Third permit: by the time we’d finished playing good ideas off each other we replaced the kitchen wall with an island, reuniting the dining room with the rest of the house, replaced the north windows with larger bays, and remodeled and tiled the floor of the lower room. With the oil heat we’d installed in the early ‘90s warming even the pocket study and conversion of one bedroom to a second study for my husband the house was open, airy, and adapting to fit our shrinking family.

Heat

Passing by way of **4. FIREPLACE** and **5. CHIMNEY** (which should be plural) it was not until **47. HEATING SYSTEM** that the history of heat in the house came up. Even then, the pre-set questions did not really capture the tale. Telling the story in proper sequence, here’s how it went.

We bought the house from a family headed by an electrical engineer. Originally it had been built with an oil furnace, which did not burn clean. So Mr. Burt converted the house to electric heat – baseboard heating with separate thermostats in every room and extra insulation in the external walls. Electric heat seemed a little costly when we agreed to purchase the place but still worthwhile. By the time we moved in, however, the 1972 oil crisis had sent the price of electricity soaring. The first bill, three months after our arrival, administered electric shock. We promptly turned thermostats down and hauled out sweaters. The climate of the seldom-used dining room turned Siberian, with weather fronts at the doorways.

When we added the lower living-room, we decided to go to wood heating, with the electricity as backup. After all, this was Lincoln; we had plenty of wood around in need of serious trimming. In came a Vermont Castings soapstone woodstove to live in the original living-room fireplace (see Question 4) and a conical Jotul stove reigning over one end of the new room. That’s where the second, now capped, chimney (see Question 5) came from.

Those stoves were fine heaters. Between them, they turned the whole downstairs toasty in winter, once the Jotul got going – except, of course, for the closed dining room. We even had louvered heat vents put in the ceilings to direct heat up to the bedrooms.

We never actually fed them entirely on our own wood – kindling, yes, even a few branches, but the rest we bought. We probably saved a little on fuel, but not much.

Tending to woodstoves and to the rooms they occupied was another matter. What was fun for a young, penurious couple grew burdensome for an older, more prosperous one. By the 1980s we’d had it with hauling and stacking wood, vacuuming woodchips and sawdust from carpet and hearth, waking to a chilly house on icy mornings, not to mention trying to keep mice from nesting in the cords of wood stacked against the back wall of the garage and catching fledgling chimney swifts in the Vermont Castings stove in late spring. The cat approved of that.

So, along with remodeling the kitchen for the first time and redecorating the living room we installed a new, efficient oil furnace and baseboard heating and removed the stoves. After a five-year flirtation with solar heat for water, we replaced that, too, with a heater connected to the oil system.

In sum, as good Lincoln residents, we tried it all: living off the land with wood and sun, returning to the comforts of the Age of Oil. No gas, of course – not in Lincoln!

Varmints

Living creatures get short shrift on the disclosure form, yet living in Lincoln meant living with animals, outside and, sometimes, in. Though we pitted ourselves against a few of the creatures around us, others contributed mightily to the quality of life in Lincoln.

Starting with the formal question, **12. TERMITE OR OTHER INSECT INFESTATION?**, people don't normally have termites in Lincoln. They do have carpenter ants – and carpenter bees; wasps under the eaves or at the back of the mail box; mice in the walls; woodchucks, rabbits and deer in the garden; birds at the feeders or in the bushes; even the occasional bird down a chimney.

Of course we had carpenter ants. Carpenter ants favor moist wood. With all those fine, wet trees in the swamp no place could have suited them better. It didn't hurt that the flashing was not tight on the roof of the potting shed the Burts added against the back wall of the house in 1965. That gave them entrée into the house itself. Waltham Chemical dealt with them and left us ant powder for the mop-up operations in subsequent years. In time we managed to find a roofer who succeeded in sealing the flashing and the roof.

But the news about carpenter ants is not all bad. Pileated woodpeckers eat them. So we also had pileated woodpeckers, birds the size and color of crows but with brilliant red-crested heads, who patrolled the neighbors' ridgepole and the locust tree outside my study window with dinner in mind. One of our daughters suggested posting a sign: "Pileated Woodpeckers: Carpenter Ants This Way =>."

Still, why stop at carpenter ants? Lincoln winters are cold. By late September lots of creatures migrate inside if they can: spiders in the corners, chipmunks in the woodpile, mice in the walls. Our last cat, though confined indoors, was an excellent mouser, bringing his prizes, dead or alive, to display to us in the living room, even before we knew they'd moved in. He brought me his last mouse as a present one Christmas Eve. Carrying it into my study he tossed it in the air a couple of times to show me how to use it, then left. I found him in the living room grooming nonchalantly. And the mouse? He'd left it for me beneath my desk chair.

Outside we shared our one-acre lot with plenty of other living creatures. Birds flocked to the feeders, a turkey the largest among them. He patrolled the ground beneath the feeders, keeping it clear of fallen seeds and chasing off the squirrels who would gladly have helped. Coyotes passed through on their way from Minuteman Park to our wetlands. Deer helped themselves to the shrubbery and, in winter, left delicate tracks in the snow from the driveway down to the woods. On late spring nights at about ten or eleven o'clock the outdoor lights treated us to the sight of a fox tripping through the myrtle to pounce on fallen pears from the aging tree where, in the morning, chickadees, titmice and goldfinches lined up to wait their turn at the sunflower and thistle feeders. Over the years the trellis over the back door provided a nest site in plain view for mourning doves and blue jays. We replaced fallen fledglings and shored up poorly constructed nests with EasyWipe towels. We had a ringside seat for the youngsters' first wobbly flights, while the parents frantically tried to keep track of them – much like us teaching our own fledglings to drive.

That's how we remember living in Lincoln, the crises but also the joys. The disclosure form only begins to hint at the full experience. But each family must make its way and find its own pleasures as it grows and tends its house, making the place home. Godspeed to the next owners.

Copyright 2007 Susan Hoben

An article similar to this appeared in *Lincoln by Lincoln – Reflections on a Massachusetts Town at 250*. The articles in the book were compiled by Mary Ann Hales 2004. The editorial changes in text were minor and did not change the content. The Hobens now live in Berkeley, CA but make visits to this area on the way to and from their summer home in Maine.

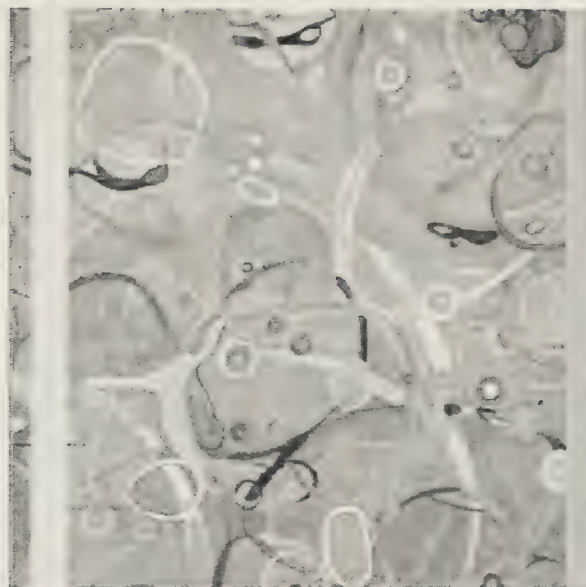
Art for Lunch?

Many people would like to learn more about art but find it difficult to fit classes and programs into their evening and weekend schedules. With today's hectic lifestyles, it can be a challenge to find time to investigate art trends and issues, and to learn more about the creative process. DeCordova is now offering an easy solution. In addition to its many other educational programs, **DeCordova Museum and Sculpture Park** now encourages visitors to have Art for Lunch. This new lunchtime series explores art issues while participants enjoy sandwiches from the Museum's Café.

During an Art for Lunch program, participants will meet DeCordova experts in an informal setting that provides an intimate, behind-the-scenes view of the Museum's exhibitions, collections, and art historical issues. Guests are encouraged to bring their curiosity and questions about art and artists.

On Wednesday, January 31, DeCordova's Director of Education and Gallery Learning Lisa Silagy will lead a discussion on *Kids and Museums: How to Explore the Galleries Together*. This adult-only program focuses on how to improve the museum experience for children, what concepts and issues can be discussed no matter what work of art you are viewing, and what information is available to parents to assist them in this effort. This session will provide the tools so that your next museum visit will be more educational and engaging for the entire family.

On Thursday, February 15, Curator Nick Capasso will discuss *Why Abstraction is Hot*. Focusing on DeCordova's new exhibition *Big Bang! Abstract Paintings for the 21st Century*, Capasso will explore the current revitalization of non-objective painting. As part of a new generation of artists, these painters have reinvigorated abstraction with artworks that are formally and conceptually relevant to many of the great intellectual concerns of this new century. These artists have created visually complex and compelling post-Postmodern paintings that are grounded in ideas that transcend art making and the art world—they encompass everything: the universe, the sciences, the imagination, and the structures that connect them all. Capasso, who



curated *Big Bang!* and wrote the exhibition catalogue, will share his excitement for this subject along with his research and knowledge during this lunch.

Another Art for Lunch program is scheduled for Wednesday, March 7 when Director of Curatorial Affairs Rachel Rosenfield Lafo will be hosting *Trends in the Collection*. DeCordova has been collecting art since 1950 and has more than 3,000 works. Rosenfield Lafo will share how DeCordova has built its collection, which works were acquired during certain time periods and why, and what artworks the Museum is planning to collect in the future. You may even leave this lunch with ideas on how to build your own collection or how to add to an existing one.

This series concludes with *Looking Beyond the Surface*. Head of Gallery Learning Susan Diachisin will provide participants with an inside look into the creative process. She will discuss the conceptual phase, initial drawings, maquettes, color palettes, and other early stages of the artistic process along with an analysis of the final artwork. Don't miss this behind-the-scenes look at how art is created.

Participants meet at 11:30 am for a tour of one of the Museum's current exhibitions. This walk-through is followed by a discussion over lunch. Each program is expected to be completed within two hours and participants can register for one or all four sessions. Each Art for Lunch program costs \$20 or \$15 if the participant is a DeCordova Member; the fee includes lunch from The Café @ DeCordova. Interested participants must register in advance by calling 781/259-3632.

Image: Meg Brown Payson, *Dark Garden: 8/05.1*, 2005, acrylic on panel, 7" x 7", Lent by the Artist, featured in *Big Bang! Abstract Paintings for the 21st Century*.



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The Library Bookie

Magazines, Periodicals, Serials—We've Got 'Em

By Jeanne Bracken

Everybody knows about magazines. *Time*, *Newsweek*, *Business Week*, *Fortune*, *Sports Illustrated*, *Better Homes & Gardens*, and so forth. These titles are the foundation for most libraries' serials collection.

But spend a little time browsing the periodicals in the Farrar Room (as our reading room is properly called) and most folks will find a few surprises.

First, Sunday newspaper magazines from *The Boston Globe* and *The New York Times* are kept in the appropriate alphabetical order on these shelves. We retain the newspapers themselves for a few weeks, but the magazines are here and in the attic for four years. (The newspapers are available online both on library and remote computers, so the short period of time we retain the actual issues is no indication of our esteem for the contents.)

Skip over the *GQ*, *Elle*, and *Woman's Day*. Most libraries have these and similar titles. *Martha Stewart Living* and its antithesis *Real Simple*, ditto. Instead check out *Metropolitan Home* and *Country Living*. (Who says you can't have it both ways? Welcome to Lincoln.)

We have the standard travel magazines, (*Conde Nast Traveler*, *Budget Travel*, *National Geographic Traveler*, *Travel/Holiday*, for example), colorful and enticing, but we take it a step farther with *Cape Cod Life* or *Down East*. Dreaming of more distant lands where they speak at least a version of our native tongue? Look for *Ireland of the Welcomes*, *Scottish Field*, or *Realm (Britain's Rich Past and Historic Present)*. Reader beware: any strange marks on the pretty pages might be lunch remnants from the library staff.

A bit deeper into the travel market, we have *Transitions Abroad*, *The Guide to Learning, Living, Working, and Volunteering Overseas*. The November/December 2006 issue has articles on living and working in the UK, Zimbabwe or Athens.

But wait! There's more! Sure, you can read up on *Bicycling*, *Runner's World*, *Skiing*, *Motor Boating* or *Boating World*. For us couch potatoes, though, the Bookie highly recommends *Outside*, a sports and

adventure magazine that is, frankly, a lot more fun to read than to emulate. The writing is outstanding, with Tim Cahill, Jon Krakauer, and Randy Wayne White among the "editors at large." The February 2007 issue has an article on a Danish Island called Samsø which is the "greenest, cleanest, most energy-independent place on earth" (which is a response to Vice President Cheney's apparent belief that environmentalism isn't sexy), and a page explaining, with diagram, how to logroll (yeah, like those northern woods guys used to do). Not to mention a feature called "Wack Market" about an auction at Christie's for "exploration collectibles" like Lawrence (of Arabia)'s compass, pocket watch and silver cigarette case (\$480,000).

Cooking this winter? Aside from the usual home magazines (*Good Housekeeping*, *Redbook*) there are food sections in titles as diverse as *Yankee*, *Organic Gardening* (horseradish, anyone?), and *Natural Health* (why you should eat chocolate every day—with recipes!) We also have a glossy magazine called *Herbs for Health* (the February 07 issue has a cover story on garlic and actually includes a recipe for garlic ice cream.)

Fine Cooking sounds a little fancy for a plain chef like the Bookie, but the January 2007 issue has a recipe for crispy potatoes that is amazingly simple and begs for a home trial; that issue also suggests roasting two chickens at a time and using the second one for subsequent meals—but they allow as how you can also use those rotisserie chickens hot from the supermarket.

If you are serious about music, take a look at *BBC Music*, with news, reviews and features of classical performances. The "Composer of the Month" for December 2006 was Beethoven, and the cover story reports on a relative newcomer to the British choral tradition, the **girls'** choir. What a concept!

Orion is a periodical intending to raise ecological awareness and aims to become "a significant cultural force for healing nature and community." The Bookie isn't entirely sure what that means but draws your attention to the stunning spread of paintings by Peter Edlund,

working from Ansel Adams; photographs, and to the story (called a parable) by Wendell Berry about a little white-footed mouse.

While we don't have an array of periodicals in non-English languages, those wishing to brush up on their command of the German language may find *Der Spiegel*, which is rather like the *Time* or *Newsweek* of Deutschland, a classroom in disguise.

If you want to take on some projects to while away the winter hours (and winter **will** come, make no mistake about it), how about perusing *Fine Homebuilding* ("Master Suite on a Budget," "Saving time with laser levels", "Wood floor finishing secrets," all in January 2007 issue). Perhaps your scale is a bit smaller: *Fine Woodworking* ("Cabinet doors made easy," "An introduction to veneering," "When to stop sanding," check the January/February '07 issue).

If you, like the Bookie, have resolved to learn to make socks this year, look for *Knitter's Magazine*, with tips, hints, patterns, and, on page 56 of the Winter 2006 issue, "Dungaree Socks."

Who knew there was a whole periodical about beading? There is: *Bead Style*, loaded with projects, ideas and techniques. From the November '06 issue: "Cluster pearls & crystals", "Create a fresh look with leafy beads."

Not all of the periodicals are kept in the Farrar Room. Some juvenile titles are in the Children's Department (*Games*) and of course the Bookie has a couple of goodies in the Reference Room for the enjoyment of folks waiting for a computer. *Mystery Scene* has author articles (Carl Hiaasen in the Holiday 2006 issue), book reviews and topical articles ("Past as Prologue" in the same issue by our own Katherine Hall Page, explains the background of her newest Faith Fairchild mystery, *The Body in the Ivy*).

The Bookie is fond of trivia, so *Mental Floss* ("Where Knowledge Junkies Get Their Fix") is crammed with interesting facts, features and fun stuff. The January/February 2007 issue has "Where are they now: Manuel Noriega, New Math..." and an amusing section called "Scatterbrained Medicine," including exercise fads (cardio striptease) and the evolution of execution (keelhauling, guillotine, and other awful fates). The now ubiquitous Ken Jennings, longest running *Jeopardy!* champion, has a column in *Mental Floss* (and, incidentally, has a new book called *Brainiac* about trivia television quizzes and how to win.) (The Bookie's all-time favorite *Jeopardy!* champion, Bob Harris, also has a book out called *Prisoner of Trebekistan*, which Santa brought this year.)

Before leaving with your armload of magazines, do pick up a back issue of *The Lincoln Review*, which we have in print format or on cassette tape, as read by Rob Loud or Rob Todd. In the Lincoln Historic Room we

have the only complete set of *The Lincoln Review* in existence, courtesy of Rob Loud—and it's even prettily bound. (Another aside—you come to expect these from The Bookie—if you're looking for a fun volunteer project, we'd love to have you index *The Review*.)

Kick back, get a cup of something warming, light a fire in the stove, and enjoy.

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LINCOLN WINTER CARNIVAL 2007 SCHEDULE

Friday, JANUARY 26

BINGO & PIZZA NIGHT!

6:00-8:30 P.M. Brooks Gym

The title says it all! Sponsored by the Lincoln PTA and offered to K-5 families!

Lazer Zone

5:45-10pm Recreation Dept.

The ZONE includes 5,500 square feet of state-of-the-art, heart-pumping, adrenaline-rushing laser tag. Our trip for grades 5-8 includes 4 games of laser-tag, 20 game tokens, 2 slices of pizza plus unlimited popcorn & soda! Bus will meet at Donelan's parking lot. Registration with the Rec. Dept. is

REQUIRED. **Fee is \$45.**

DeCordova Museum Opening Exhibit

6-9:00 p.m. DeCordova Museum

Lincoln residents are invited to celebrate DeCordova's new exhibition **Big Bang! Abstract Painting for the 21st Century Big Bang!** heralds the revitalization of non-objective painting for a new century. These paintings, representing 15 artists, surge with energy & color, and immerse viewers in parallel universes of stunning visual experience and sheer imagination.

Saturday, JANUARY 27

Girls Scouts Breakfast

8-10:00 a.m. First Parish Church

Start your carnival Saturday with homemade, all-you-can eat pancakes, face painting & bake sale prepared by the Girl Scouts. **Fee: \$5/person**

Arts and Crafts

10 a.m.-4 p.m. Lincoln Library

Children of all ages can drop by the Children's Room at the Lincoln Library anytime from 10 AM to 4 PM and make a winter craft! We hope to see you!

Magic Garden Preschool Fun

10-12 noon Hartwell Main

Visit the Magic Garden Preschool located on the Hartwell School complex for face painting, craft activities, and light refreshments. Warm your nose and paint your toes! **Admission is free!**

Snow sculpture contest

Your front door

Design and build a winter sculpture in your own front yard. Sculptures must be registered with the Recreation Office by 5 pm Saturday. (781 259-0784). Judging will be completed Sunday morning.

Awards for all.

LEAP Concert

12:15 PM Hartwell A Pod

Please join for a fun-filled family concert with Rick Goldin. The afternoon will be full of music and puppets! Pizza, drinks and snacks will be sold.

Feel free to bring your lunch as well.

Please email LEAP0615@aol.com if you have any questions. We look forward to seeing you there.

You may be purchased in advance from LEAP or pay at the door. **Fee: \$5/person. (Under age 3 is free.)**

Community Skating

1:30-3:30 p.m. Cemetery Pond

WEATHER PERMITTING! Enjoy the company of your neighbors as you skate, enjoy hot chocolate, and roast marshmallows by the campfire on a cold (hopefully!) winter afternoon. Bring your own skates and dress warmly. Event status can be checked by calling the Rec. Office answering machine (0784) by noon.

Creatures of the Night

6 - 8 PM Drumlin Farm

Whooo's outside at night in Lincoln? Warm up by the fire at Drumlin Farm to find out. Meet nocturnal mammals and birds and learn about their fascinating

nightlife! **Admission is free, but please let us know you're coming!** Give us a call at 781 259-2221.

Acoustic Coffee House casino night!

7:00 p.m. Bemis Hall

A night of music and fun! Bemis hall will be transformed into a musical casino setting. Hot coffee, tea and desserts will be served while local talent performs for your pleasure! Doors open at 7pm, music starts at 7:30pm. Performer applications will be accepted through the Recreation Office (781 259-0784). We cannot guarantee performance slots for all, so get your name in early! *Age 16 and up. Donations will be collected at the door.*

Sunday, JANUARY 28

Hayrides & Farm Tours

12-3:00 p.m. Codman Farm

Stop by for a tour of the heritage breed animals: cattle, sheep, pigs, chickens, and the donkey, then warm, up with some hot chocolate!

Museum Tour

2 p.m. DeCordova Museum

DeCordova will offer a guided tour of the Museum. These inquiry-based tours, led by extensively trained guides, help visitors explore the Museum's exhibitions.

Outrageous Fortune

2 p.m. Lincoln Library

Outrageous Fortune are a Boston-based acoustic duo whose repertoire reflects roots in vintage jazz, blues & rags. Featuring Chris Welles on guitar/vocals and Rod Thomas on harmonica/harmony vocals.

Movie: My Architect

FRIENDS OF MODERN ARCHITECTURE

3-5:00 PM Codman Carriage House

Join us for an Academy-Award-nominated documentary about the life and work of architect Louis Kahn, Made by his son Nathaniel in 2003, *My Architect* reinforces Kahn's architectural brilliance, his triumphs and flaws, while seeking to understand the man behind his constructions, such

as the Salk Institute and Kimbell Art Institutes. Interviews with peers Philip Johnson, I.M. Pei and Frank Gehry complement views of Kahn's work. The trip to Bangladesh's capital, one of Kahn's last projects, is breathtaking. Afterwards, share your thoughts over steaming hot chocolate and tasty homemade cookies.

The Auvergne Quartet

3:00 - 5 PM. Bemis Hall

It's the Return of Live in Lincoln Center ~ An encore performance featuring, Edward Wu, violin, Joyce Ryu, violin, and Lincoln's own Susan Gottschalk, viola and Pip Moss, cello performing works of Mendelsson, Shostakovich, and Beethoven. **Tickets \$12 adults/\$7 students at Donelan's and at the door.** Presented by Friends of Lincoln Music to benefit Music at The Lincoln School, with thanks to the W. Brooks and Joan Fortune Family Foundation. For more information call 781.259.9471.



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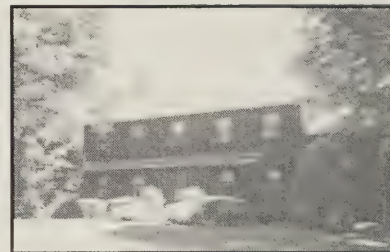
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LINCOLN-4- Bedroom Colonial located on a peaceful cul-de-sac. Oak floors throughout, underground utilities, and 3 year old heating system are all a testament to this high quality family home. Well insulated and equipped with a Franklin stove in the basement for energy efficiency. A 2 acre gardener's paradise. \$995,000



LINCOLN-Now more sq. footage w/the expansion of the 1st flr family rm. Tastefully renovated inside & out. New plumbing, wiring, heating, and AC, spectacular SS and granite kitchen. New baths with jetted tub, pedestal sinks and tile floors. Formal dining, gleaming oak floors, new windows. A pristine transformation. Walk to Drumlin, commuter rail & shops. \$899,000



LINCOLN-This charming 1930's farm house is sunny, bright and comfortable. It has the well crafted woodwork and moldings typical of the era. Located on the quiet part of Lincoln Road, not far from Lincoln crossing with train and stores. Enjoy the summer breezes from the maple shaded screen porch or play in the sunny expanse of the open back yard. \$599,000



LINCOLN-Spacious 3 bedroom, 2,400 sq. ft., end-unit w/exceptional privacy. Views onto perennial gardens, sweeping lawns, & woodlands. Recent improvements include Pella windows & doors, conversion to gas heat & an expansive balcony. Surrounded by Conservation Land, walking trails, near to Farrar Pond and close to commuter rail. \$449,000



LINCOLN- Comfortable one level floor plan at attractive Todd Pond Condominiums. Designed on a village green plan, this offering enjoys privacy within walking distance of stores, trains and other amenities. This is a great value for Lincoln. \$299,000

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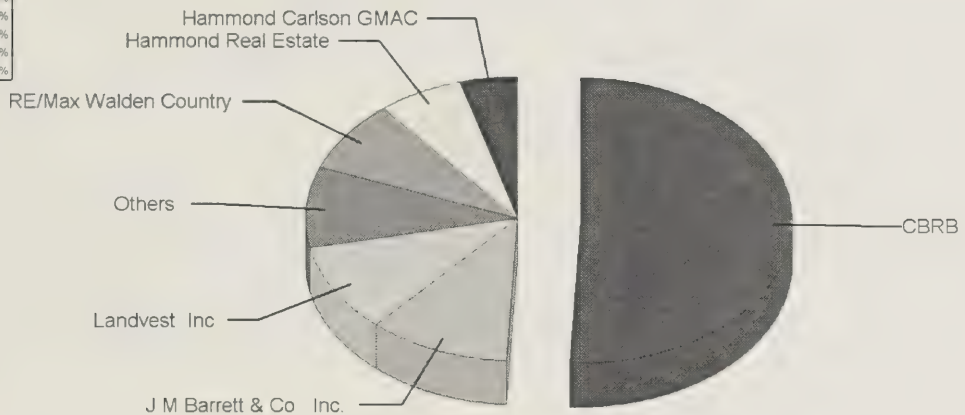
MARKET SHARE REPORT TOWN OF LINCOLN-MA By Dollar Volume PropertyType: All Property Types

Print Date: 01/11/07

Start Date: 01/01/06

End Date: 12/31/06

	% Volume
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Others	9.14%
RE/Max Walden Country	8.38%
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Hammond Carlson GMAC	4.42%



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Lincoln Flag Committee

Authorized November 20, 2006 by the Board of Selectmen to oversee the creation of a town flag

Agnes Wiggin
Jack MacLean
Rob Todd
Rick Wiggin
Dilla Tingley
Susan Salm
Tom Wang

Our national flag is a reminder of what America means to each of us. The displays of flags on houses and office buildings, car bumpers, and antennas express pride and are a wonderful sight to behold. Many flags came before the 'Stars and Stripes' and each represented important values at the time of their making. Remember the rattlesnake flags used during the American Revolution? Ben Franklin drew the first political cartoon of a rattlesnake segmented into eight pieces representing the colonies and this was later sewn onto a flag. Some felt the rattlesnake was a good example of America's virtues. They argued that it was unique to America: individually its rattles produce no sound, but united they can be heard by all; and while it does not attack unless provoked, it is deadly to step upon one.

Symbol meanings change and the original use is sometimes forgotten. Some images can create a bridge that links the old and new. By 1774 the segments of the snake had grown together, forming what is now known as the Gadsden Flag. This and other rattlesnake flags were widely used during the American Revolution. There was no standard American flag at the time. People were free to choose their own banners. On June 14, 1777, in order to establish an official flag for the new nation, the Continental Congress passed the first Flag Act: "Resolved, that the flag of the United States be made of thirteen stripes, alternate red and white; that the union be thirteen stars, white in a blue field, representing a new Constellation."

The Lincoln Historical Society holds a fascinating relic, a heraldic banner, presented in the Hall of Flags at the State House in Boston by Mrs. Guy Antrobus to Mrs. James J. Storrow in 1921. Mrs. Antrobus was the vice-president of the London, England Girl Guides, equivalent to the Girl Scouts. The gift was in recognition of hospitality shown by Mrs. Storrow's Lincoln Girl Scout troop on visits across the Atlantic. Heraldry vocabulary is better known and used in England, supervised by a national official who regulates symbols following strict laws going back hundreds of years into the Middle Ages. Mrs. Antrobus was an authority on tapestries and knew her heraldrics. She designed this banner to include an eagle, which represents the United States and a Native American sourced from the Massachusetts state seal. At the end of the banner is the heraldic designation for the Town of Lincoln which we see on our town seal. Additionally are three oak trees, which Mrs. Storrow suggested to represent Lincoln. Our town seal contains interesting heraldic symbols from the Lincoln, England crest. The symbols were paired with the old chestnut tree standing upon the common in Lincoln, which still stood in 1897 when the seal was adopted, and Bemis Hall which was then the Town Hall.

Lincoln has an undeniable identity which is made up of the strong values held by its citizens since that group of men first petitioned the General Court in 1734 seeking to establish a new town. Throughout Lincoln are details representing its values. For example, on one of the Library gables is a terracotta sculpture of a lamp of enlightenment atop two books. The Flag Committee of the Town of Lincoln is working to develop a flag that will hang under the Golden Dome in the State House Great Hall, currently hosting flags for 287 of the Commonwealth's 351 cities and towns. In February the Committee will present to the town preliminary flag designs created through community input. The flags will be displayed on the town website and at Bemis Hall in order to garner public comment toward the final design. We want to hear from you! The Town of Lincoln's new flag will probably be hung with the others on the pole before the fire station and in other town buildings. We will celebrate it on Flag Day, Veterans Day, and Memorial Day. And who will have the honor of holding the staff during the Fourth of July Parade?

JK



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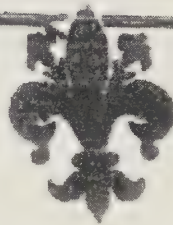
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*Watch for the opening of our Information Center at
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Deaconess Abundant Life Communities is Moving to Lincoln

Deaconess Abundant Life Communities is excited to offer a new senior living option in Lincoln. The site (previously the Japanese school) is a beautiful pastoral setting that offers individual cottage homes, a main building housing 100 apartments and all the common areas – such as dining areas, library, fitness center, salon and spa and much more. There is also a rental building that will offer a variety of apartment plans and allows each person the opportunity to pick and choose the services they like. In any of these locations, one can move in and live independently, knowing that full home-health type services are available should personal needs change.

There is still much to be done before folks can choose their new home. A public meeting is scheduled in front of the planning board for the end of January. Therefore, specific floor plans and pricing are not yet available. However, a person can choose to get their name on a priority list. This requires a \$1,000 fully refundable deposit. This simply means that a number is assigned in order of the deposit and once more detail is available, each person on that list will be able to choose their new home, in the order in which they made the deposit.

Deaconess is excited about this new venture and is looking forward to sharing more details. There will be an Information Center opening in the Mall at Lincoln Station within the coming weeks. Specific floor plans, site plans, and details about the pricing will be available and one will be able to get more of a sense of the new community. Deaconess looks forward to sharing more information.

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Member FDIC

In June 2006 the Massachusetts Department of Conservation and Recreation and the Freedom's Way Heritage Association presented this report to the Town of Lincoln. In the Introduction, you will learn how this report was prepared. It was at no expense to the Town and will be used as the town develops a Master Plan. Due to the length of this report, the second part will be in the next issue. It will include more Critical Concerns, Existing Resource Documentation and Planning tools, General Preservation Planning Recommendations and an appendix of Heritage Landscapes Identified by the community. This is a public document which is on the Town Web Site, presented by the Planning Board.

LINCOLN RECONNAISSANCE REPORT

Freedom's Way Landscape Inventory

Massachusetts Heritage Landscape Inventory Program

Project Team

Massachusetts Department of Conservation and Recreation

Jessica Rowcroft, Preservation Planner

Division of Planning and Engineering

Freedom's Way Heritage Association

Mary Whitney, President

Marge Darby, Chair, Advisory Committee

Project Consultants

Shary Page Berg

Gretchen G. Schuler

Local Project Coordinator

Mark Whitehead

Local Heritage Landscape Participants

Ken Bassett

Margie Brown

Neil Feinberg

Angela Kearney

Sue Klem

John LeGates

Jack MacLean

Peggy Marsh

Peg Martin

Ellen Meadors

John Ott, FWHA

Paul Suetz

Mark Whitehead

June 2006

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*will appear in next issue. We are serializing the report.

INTRODUCTION

The Freedom's Way Heritage Association includes 37 Massachusetts communities that are linked by historic events that helped to shape America's democratic form of governance and the intellectual traditions that underpin American freedom, democracy, conservation and social justice. Freedom's Way communities extend from Arlington on the east to Winchendon on the west. They represent a wide range of cities and towns, each shaped by the relationship between nature and culture.

Heritage landscapes are special places created by human interaction with the natural environment that help define the character of a community and reflect its past. They are dynamic and evolving; they reflect the history of a community and provide a sense of place; they show the natural ecology that influenced land use patterns; and they often have scenic qualities. The wealth of landscapes is central to each community's character, yet heritage landscapes are vulnerable and ever changing. For this reason it is important to take the first steps towards their preservation by identifying those landscapes that are particularly valued by the community - a favorite local farm, a distinctive neighborhood or mill village, a unique natural feature or an important river corridor. To this end, the Massachusetts Department of Conservation and Recreation (DCR) and the Freedom's Way Heritage Association (FWHA) have collaborated to bring the Heritage Landscape Inventory program (HLI) to communities in the Freedom's Way area. The primary goal of the program is to help communities identify a wide range of landscape resources, particularly those that are significant and unprotected. The focus is on landscapes that have not been identified in previous survey efforts in a given community. Another important goal of the program is to provide communities with strategies for preserving heritage landscapes.

The methodology for the Heritage Landscape Inventory program was developed in a pilot project conducted in southeast Massachusetts and refined in Essex County. It is outlined in the DCR publication *Reading the Land* which has provided guidance for the program since its inception. In summary, each participating community appoints a Local Project Coordinator (LPC) to assist the DCR-FWHA consulting team. The LPC organizes a heritage landscape identification meeting at which interested residents and town officials offer community input by identifying heritage landscapes. This meeting is followed by a fieldwork session including the consulting team and the LPC, often accompanied by other community members. This group visits the priority landscapes identified in the meeting and gathers information about the community. The final product is this Reconnaissance Report, prepared for each participating community. It outlines the history of the community; describes the priority heritage landscapes; discusses planning issues identified by the community; identifies planning tools available in the community; and concludes with preservation recommendations. A list of all of the heritage landscapes identified by the community is included in the Appendix.

LINCOLN HISTORY

The Native American history of Lincoln dates back to the Middle Archaic Period (8,000-6,000 B.P.) with confirmed sites from this period through the Contact Period (1500-1620). The banks of the Sudbury River and areas along the brooks made good campsites with hunting and fishing nearby. In the Contact Period the Massachusetts Indians were active in the area, especially along rivers, and established an early trail system that became the basis of later roads.

Most of Lincoln was initially the easterly part of Concord, which was settled by Europeans in 1635, the first Massachusetts settlement inland of the tidewater. Small westerly sections of Lexington and Weston were included in the area that, in 1746, became the second precinct of Concord. In 1754, Judge Chambers Russell petitioned the General Court to incorporate the precinct as the town of Lincoln.

By the mid-18th century, Lincoln Center had become an important crossroads. Routes radiating out from the meeting-house included Trapelo, Bedford, Lexington, Weston, Lincoln and Baker Bridge Roads. The primary east-west roads were North Great Road and South Great Road and the north-south road was the portion of Concord Road near Fairhaven Bay. Settlement was scattered, with the old town center developing around the meetinghouse circa 1750. The Colonial economy was primarily agriculture and grazing, which were practiced on small farms, many of which also included extensive orchards, initially apple and later peach. Hay was also an important crop. Seasonal sawmills provided lumber.

During the 19th century Lincoln remained largely agricultural, with a small town center. Roads improved during the early 19th century. The coming of the railroad in 1844 helped to expand the agricultural base beyond production for local consumption to providing produce for Boston markets. Location of the depot also helped to establish South Lincoln as a distinct place.

By the late 19th century, the town center had increased in size and rural properties (especially hilltops) were purchased by wealthy Boston residents who were attracted to the rural atmosphere and convenient access. Institutional buildings such as churches, schools, public library and town hall were built during this period, some designed by well-known Boston architects.

With the advent of the automobile, roads improved in the early 20th century, notably Concord Turnpike (Route 2), South Great Road (Route 117) and Concord Road (Route 126). Agriculture declined after World War II with greatly increased residential development in the late 20th century. Commuters moved to Lincoln, residential subdivisions were constructed and the population grew to 8,000 in 2000, including residents of Hanscom Air Force Base (part of which is in Lincoln) who accounted for nearly 3,000 people.

PRIORITY HERITAGE LANDSCAPES

Lincoln's Heritage Landscape Identification meeting, attended by approximately a dozen residents, some representing town boards and local non-profit organizations, was held on March 3, 2006. During the meeting residents compiled a lengthy list of the town's heritage landscapes, which is included in the Appendix. Once the comprehensive list was created, attendees were asked to articulate the value of each landscape and the issues relating to its preservation. Based on the information gathered, community members identified a group of priority landscapes to be visited by the consulting team during the fieldwork. Each of the priority landscapes is highly valued, contributes to community character and is not permanently protected or preserved. These landscapes, which are listed alphabetically, represent a range of scales and types of resources. The descriptions and recommendations included here are an initial step in identifying resources valued by the community and suggesting action strategies.

Brown's Wood

Brown's Wood, located east of Weston Road near Valley Pond, is a modest mid 20th century neighborhood that was developed after World War II as a non-profit cooperative by young couples seeking modern architecture at an affordable price. It remains notable for its semi-cooperative organization and the fact that it involved the architects and the owners in the design and construction of the 23 houses. The area is characterized by contemporary residences on large lots in a wooded naturalistic setting. Residents value the character of their neighborhood and are interested in establishing a mechanism to preserve neighborhood character. Members of the Brown's Wood Association have prepared a study report to document the unique character of the neighborhood and establishment of a Neighborhood Conservation District Bylaw is pending. Refer to **Village and Neighborhood Character** in the General Preservation Planning Recommendations section of this report for additional recommendations regarding preservation of neighborhood character.

Catalpa Tree on Library Lawn

The catalpa tree on the library grounds is particularly valued by Lincoln residents for the unusual whorled character of its trunk. The tree was probably planted soon after the library was dedicated in 1883. It is believed to be a Southern Catalpa (*Catalpa bignonioides*), which is slightly different than the Northern Catalpa typically found in New England. Library donor Grosvenor Tarbell had contacts in Lexington, Kentucky and it may have been that association that brought the tree to Lincoln. It is likely that there were actually several small saplings planted in close proximity and they were twisted together to create the unique appearance of the trunk.

Recommendations

The primary goal for the catalpa tree is to preserve it for future generations. A secondary goal would be to learn more about the history of the tree. The tree warden would be the logical person to implement the first goal and the Historical Commission to implement the second.

Arrange for regular inspection of the tree by a qualified arborist and implement appropriate measures as recommended.

Conduct further research on the history of this particular tree (perhaps in local newspapers or town reports). Also investigate whether planting three together was a common technique and if there are other extant examples. The Arnold Arboretum Library is a good source of information on historic trees. Consider an exhibit at the library about this and other special features of the town such as the flowerpot, horse trough and mile marker.

Seek assistance from tree programs administered by OCR. Review types of programs available for planting, protection and maintenance of public trees at <http://www.mass.gov/dcr/stewardship/forestry/urban/urbanGrants.htm>.

DeNormandie Land

The DeNormandie Farm on Trapelo Road is one of the largest land holdings in Lincoln and one of the most visible farms in the community. It's particularly valued for the scenic quality of the barn and pond, which are visible from the road, and for the sledding hill, which the DeNormandie family has informally allowed town residents to use for years. The farm was home to a herd of prize-winning Guernsey cows until recently and today is used primarily for haying. As in most Metro-West communities, land values for housing far exceed the profits that can be derived from farming and farms are increasingly vulnerable to development. An important goal of the community is to maintain farming activity in Lincoln. If this is not possible the next best option is to protect some of the land as open space.

Recommendations

The town and local non-profit groups have worked together on land conservation and agricultural preservation for years and have a solid track record of success. Two important distinctions with the DeNormandie land are the long history of public use of the sledding hill and the importance of the agricultural buildings, particularly those that are visible from the road, as tangible reminders of Lincoln's agricultural past.

Assemble an informal group to formulate a plan for preservation should the DeNormandie land become available. Include history of farm and description of farming activities as well as historic resources seen from the public way.

Consider purchase options, preservation and conservation restrictions, agricultural preservation restrictions and partial CPA funding of restrictions or purchase of the property.

Consider possible role of Sudbury Valley Trustees in fundraising. If partial development is the only option, consult with SVT and Wayland residents regarding lessons learned in the 1995 purchase of the Paine Estate.

Farrington Memorial

Charles Farrington established the Farrington Memorial in honor of his parents, Ebenezer and Eliza Farrington. His goal was to maintain a non-sectarian philanthropic resource for enriching the lives of urban children. The Farrington Memorial opened in July 1912 to care for sick children from Children's Hospital who needed a temporary stay in the country to recuperate. Until World War II, the Farringtons took in sick children after they were released from Children's Hospital. The hospital provided nurses and a cook to care for these children at the Farrington estate where they regained their strength in the country before returning home to their "cold water flats." After World War II, Children's Hospital could not afford to maintain the cost of caring for the children at Farrington. Since then, the memorial has served a variety of people in need, including the Rosemary Project, programs run by the City Mission Society and the Gould Farm Program.

The 80-acre property at 291 Cambridge Turnpike includes the large-brick building that was constructed specifically as a hospital, a farmhouse and related agricultural buildings. Its primary frontage is along Route 2 but the buildings are set well back from the road. The gently sloping land includes a mix of open fields and woodland with some wetlands. The site is currently used in the summer for an environmental program for low-income culturally diverse children living in Boston and its suburbs. The Farrington Trustees wish to expand the summer program to provide children with more educational activities, and to return to Charles Farrington's original mission to provide a healthy country environment for city children.

Recommendations

Like many heritage landscapes, the Farrington Memorial includes both historic and natural resources. As a charitable institution it also serves an important civic function. It has been a relatively stable institution for nearly a century but like all institutions it is also vulnerable to change. It is a large parcel in a critical location and it is of particular interest to the town.

Maintain open communication between town and Farrington Memorial trustees to identify issues of mutual concern and resolve them in an amicable manner. These might include documentation of the historic resources of the property on MHC inventory forms, land stewardship issues and trail linkage opportunities.

Work with trustees to preserve land in its current use. If change appears imminent, consider purchase options, preservation and conservation restrictions and partial CPA funding of restrictions or purchase of property.

Flowerpot at Five Corners

This small feature, located in the traffic island in front of the library, is one of the smallest heritage landscapes identified to date but it is a town icon and a symbol of the community's rural heritage. It is an 1892 horse trough that has been converted to a decorative planter. It was originally topped by a gas light on the central pipe, one of the first street lights in Lincoln. The MHC inventory form indicates that it was designed by architect Henry F. Jenks. The area immediately around it has recently been re-landscaped to provide some protection from cars and to make it easier for pedestrians to cross the street.

Recommendations

The primary goal for the flowerpot is to preserve it for future generations. A secondary goal would be to learn more about its history.

Inspect flowerpot regularly for signs of deterioration. Establish a maintenance program that includes regular painting. If deterioration becomes evident, consult an architectural conservator.

Conduct research on the history of the flowerpot and consider an exhibit at the library about this and other special features of the town such as the catalpa tree, horse trough and mile marker.

Horse Trough on Lincoln Road

The large granite horse trough located on Lincoln Road at the corner of Codman Road is another important historical feature of the community. It is dated 1883, a period when many civic improvements were made in town. At that time the intersection was an important crossroads in an area where there was extensive agriculture. The trough was also used by those going to the Lincoln School and to the depot.

Recommendations

The goals for the horse trough are similar to those for the flowerpot. In addition to the recommendations listed above, the Historical Commission should:

Document horse trough on an MHC inventory form.

Massachusetts Audubon Society Land

The Massachusetts Audubon Society owns a large amount of land in South Lincoln. There are two main parcels, the Drumlin Farm property south of Route 117, the core of which is operated as a historic farm, and the former Hatheway Estate north of Route 117, which is now the Society's headquarters. While much of the Audubon land is under permanent conservation restrictions, some parts along Lincoln Road are not permanently protected. In addition, the historic resources associated with past use of the land, especially the Hatheway Estate, have not been documented on MHC inventory forms.

Recommendations

The town already has a working relationship with the Massachusetts Audubon Society that relates to many areas of mutual concern, including wildlife management, trail system, land stewardship and traffic impacts of Drumlin Farm

Document historic resources of Hatheway Estate on an MHC inventory form.

Use the next town open space plan as an opportunity to expand the dialogue between the town and the Audubon Society to include other areas of shared interest such as possible documentation of historic resources on the Hatheway Estate and establishing permanent conservation restrictions on all remaining unprotected Audubon land.

Mile Marker on South Great Road

This stone marker was probably erected around the 1840s when the road system through the Lincoln area was improved. It is rough-cut granite with block letters indicating that Boston is 16 miles to the east and Fitchburg is 34 miles to the west. It is vulnerable because it is located on busy Route 117 adjacent to a residential driveway, is often covered with salt during winter months and is not particularly visible or well known.

Recommendations

The goals for the mile marker are similar to those for other small historic features described above.

Document mile marker on an MHC inventory form.

Verify whether mile marker falls with the public right-of-way or on private property and determine who actually owns it. Work with abutters to assure that they understand the importance of the mile marker and can serve as watchdogs for it. If it is privately owned, explore feasibility of public acquisition or a preservation easement.

Include mile marker in interpretive brochure about Lincoln's special features.

CRITICAL CONCERNS

In addition to the priority landscapes listed in the previous section, residents also identified critical concerns related to heritage landscapes and community character. These are town-wide issues that are linked to a group or category of heritage landscapes, not to a particular place. They are listed in alphabetical order. Community members also expressed interest in learning about preservation tools and strategies that have been effective in other Massachusetts communities and in identifying sources for preservation funding.

Agriculture

Farmland preservation includes not only preservation of farming activities whenever possible but also the related issue of documenting and preserving historic barns, farmhouses, outbuildings, fences and other agricultural features. There are still a few family-owned farms in town but traditional farms are rapidly disappearing in Lincoln as in other Massachusetts communities. The family farms that remain are particularly vulnerable to change. Much of the farming that does exist in Lincoln is on leased land and Lincoln is recognized as a leader in innovative agricultural partnerships such as Codman Farms and the Food Project. The town is also involved in sophisticated partnerships to preserve farmland through complex arrangements that meet a variety of public and private needs. See **Agricultural Landscapes** in the General Preservation and Planning Recommendations for recommendations regarding agriculture.

Churches as Community Focal Points

Churches are landmarks within the community that serve as physical place makers, particularly those that are prominently sited within the community. Some are also neighborhood centers that are the focal point of social and community activities. Some churches are vulnerable to closing and others may have difficulty maintaining their historic structures. Loss of active churches and deterioration of church buildings are issues not just for the congregation but for the whole community-

Dark Sky

Lincoln was one of several communities in the Freedom's Way area to mention the importance of moderating light pollution at night. This is known as the dark sky initiative, a national movement that began in the late 1980s to protect the nighttime environment. Goals are to reduce adverse effect of artificial light including sky glow, glare, light trespass, light clutter, decreased visibility at night and energy waste. This requires partnerships with adjoining communities as often the light pollution comes from afar.

Historic Houses

Lincoln has an outstanding collection of well-preserved historic houses and out buildings that are visually prominent and play an important role in community character. They range from Colonial homes to mid-20th century modern buildings. Very few buildings have been documented on MHC inventory forms and most are not in local historic districts. The current trend towards tearing down older houses to erect new, larger ones is a particular concern to Lincoln residents. Refer to **Village and Neighborhood Character** in the General Preservation Planning Recommendations section of this report.

Land Stewardship Trails and Regional Landscapes

Lincoln is fortunate to have large areas of public and institutionally owned landscapes. These areas include agricultural land, woodlands, historic houses, riverfront land, wetlands, as well as parcels that serve specific institutional uses. Primary owners include the town, the National Park Service, U.S. Fish and Wildlife Service, Hanscom Field, Air Force Base, Mass. Department of Conservation and Recreation, Lincoln Land Conservation Trust, Massachusetts Audubon Society, Farrington Memorial, Historic New England and the City of Cambridge.

In many cases parcels are intertwined and boundaries are visually indistinguishable. For example, preserving open fields is an important goal shared by the Conservation Commission and the Land Trust, who frequently work together on joint projects. Similarly, various groups with a historic preservation mission have many shared concerns and different approaches. In each case, communication among land stewards with common interests is an important goal.

In the 1960s and 70s Lincoln was a pioneer in establishing a town-wide trail system that includes well-designed paved trails laid out along major roads as well as unpaved trails that connect through conservation land. These trails now total 75 miles and are an important part of the town's transportation system;

Regional landscapes are shared by several communities. Lincoln has important land use relationships with each of the abutting communities. These include rivers, bike trails, the Bay Circuit Trail, Minute Man National Historical Park and Walden Pond State Reservation. In general there has been good communication and cooperation on most issues to date. Lincoln will need to remain alert to opportunities that involve cooperation of several communities.

Minute Man National Historical Park

Minute Man National Historical Park commemorates the events of April 19, 1775. The primary feature of the park is the Battle Road corridor which extends through four Freedom's Way Heritage Area communities: Arlington, Lexington, Lincoln and Concord. Most of the Lincoln section of the Battle Road is included within the park and is under National Park Service stewardship. While the park has been established for some time, the National Park Service has been more active recently in restoring the historic landscape. At the same time the area surrounding the park has become more heavily developed and activities occurring outside the park have an increasing impact within. The traffic and airport activities associated with Hanscom Field are a particular concern. Ideally the town would work with the Park Service and conservation organizations to develop a buffer zone around the park.

Scenic Roads

Roads are the public face of Lincoln, the threads that tie the community together and the corridors from which the landscape is viewed. Much of Lincoln's road system dates back to the Colonial period when roads were laid out for travel by foot or on horseback. Most of Lincoln's roads still reflect their original alignment, width and corridor characteristics despite the fact that they are now used by fast moving automobiles in increasing volume.

Although roughly half of the roads in town have been designated as scenic roads under the Scenic Roads Bylaw, preserving their rural character while accommodating necessary modern use remains a constant challenge. While each road is

slightly different, the primary elements of the road corridor are the alignment, roadbed, trees and stone walls. In addition, the view of adjacent fields, ponds, hills and historic buildings from the roadway plays a critical role in defining rural character. Information on documenting and preserving **scenic roads** as well as the land along the roads is included in the General Preservation Planning Recommendations section of this report

Stone Walls

Related to the issue of roads is that of stone walls which line many of Lincoln's historic roads and define the edges of old farm fields. In many cases property lines fall in the middle of stone walls so ownership and responsibility for maintenance are sometimes unclear. Another issue is that in some cases stone walls are being removed, sometimes without consent of the owner and in other cases because additional access is desired or because they are considered unsightly or inconvenient.

Water Quality and Access

Lincoln's water resources include a river, streams, several large ponds, smaller ponds and part of the Hobbs Brook Basin which functions as Cambridge's reservoir. The reservoir also includes adjacent watershed protection land and Lincoln works closely with Cambridge to protect upstream sources. Water quality is an important issue, particularly eutrophication of ponds due to impacts from adjacent land uses.

Another issue is public access to the water. Canoe landings provide important access particularly along the Sudbury River and Fairhaven Bay. Many of these operate on an informal basis and have not been not officially designated for public access. As Lincoln continues to develop and properties change hands, informal arrangements may no longer be honored, which would mean loss of public access to many waterbodies. Another factor is that as use intensifies, more formal arrangements may be needed for access, including parking, signage and safety.

(will be continued in next issue)

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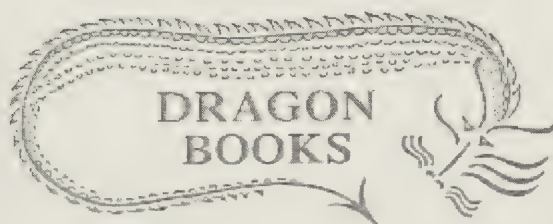
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Photoshare Group at Lincoln Library

Last summer the Library started a photoshare group which now meets the first Wednesday of each month at 7 p.m. Beginner, novice, and experienced photographers are welcome to bring their cameras and pictures to the next meeting on February 7.

During the sociability at the beginning, the pictures of nature photographer Eric Smith will be up on the screen. However, for those who bring along their camera, Harold MacAleer, this month's cover artist, and Eric will be available to answer questions about your cameras.

After that the group will discuss the group's pictures which are brought to the meeting. Also, a field trip is in the planning stages so come along and find out more.

Harold and Eric look forward to seeing you.

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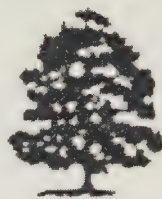
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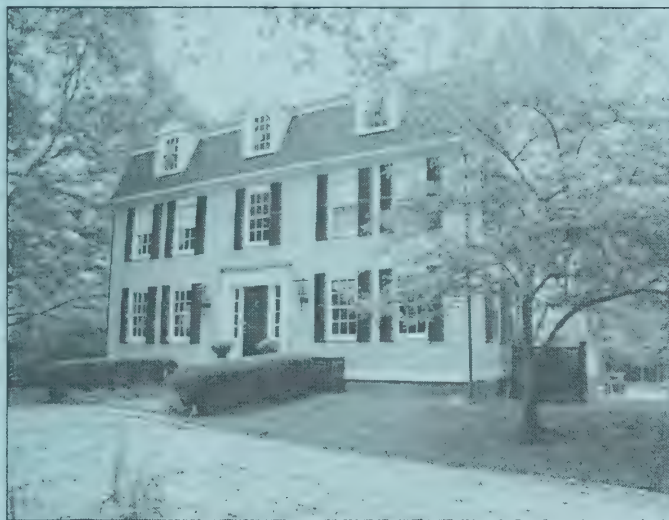
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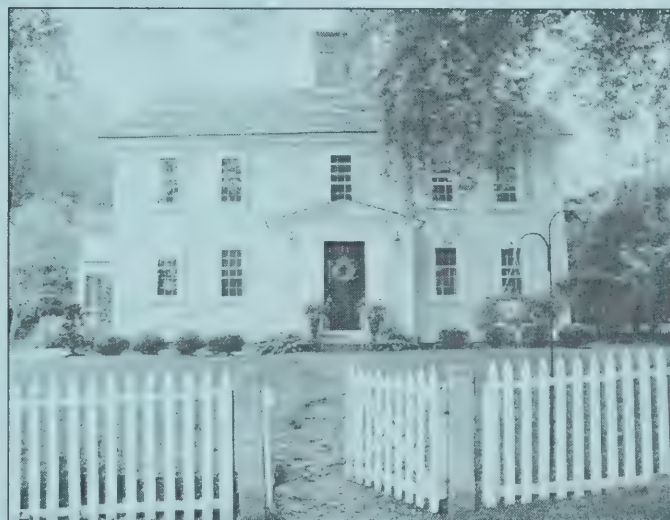
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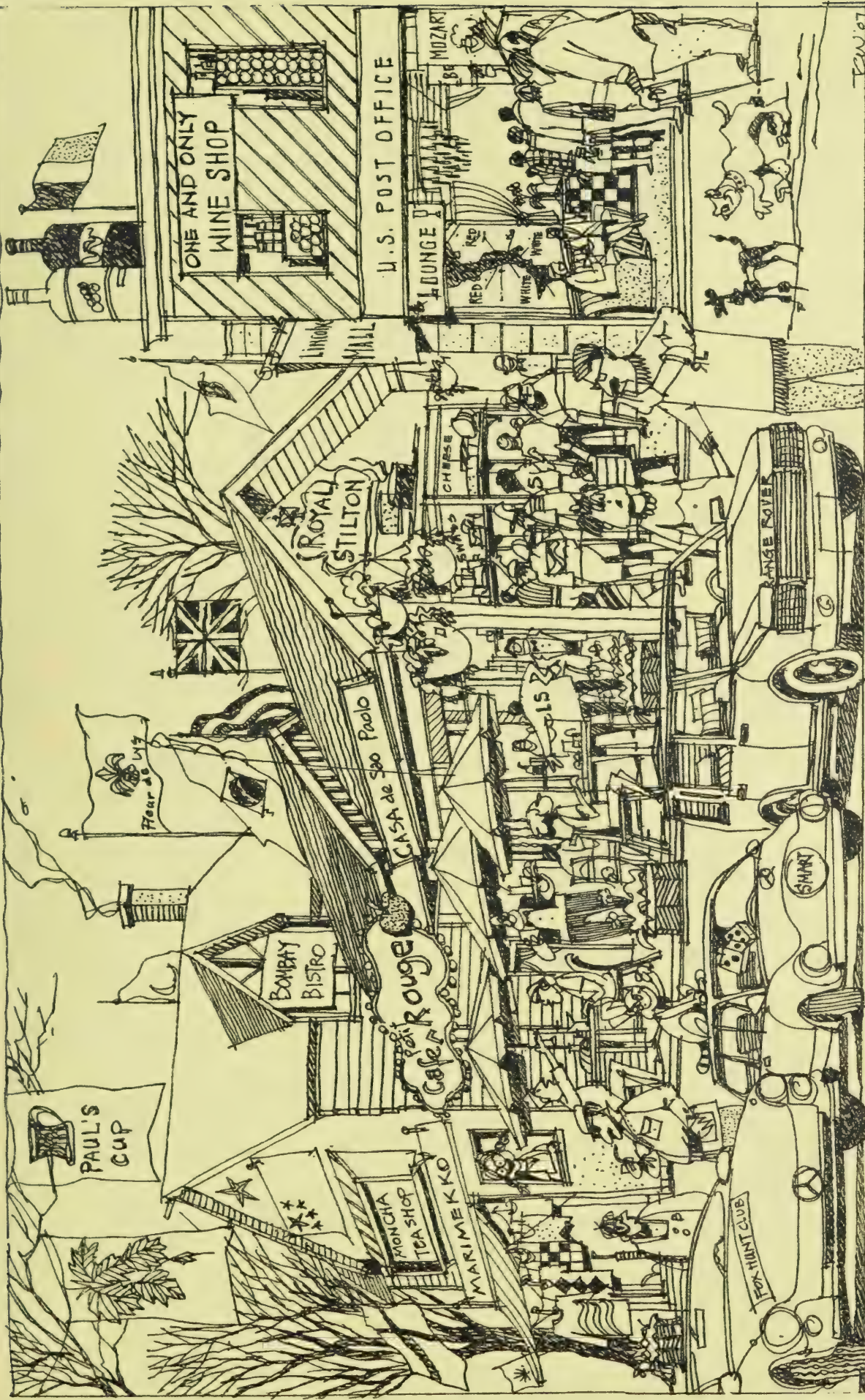
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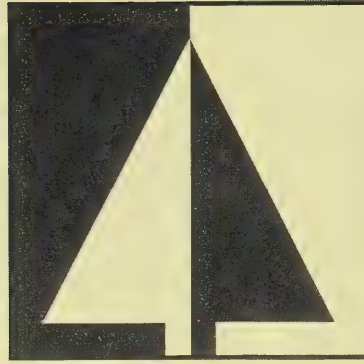
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Dear Readers,

Behind the scenes of this magazine are dedicated people who care about Lincoln. We not only have the members of the town boards but the associates who keep us going by finding material and advertisers. The magazine is fortunate to have Tom Wang willing to draw covers which add humor to "the issues" of the town. This year we are also making enlargements of the cover available at Town Meeting.

The material for the Town Speaks section is gathered from a list of Town Boards kept at Town Hall. (If the wrong person received a card let them know). Next a postcard (bright neon green) was sent to the suspected Chair in hopes she or he will let us know what goes on at its meetings. We thank all who replied and dream about receiving more!

The Library Bookie aka Jeanne Bracken has written a column for many years. She keeps us up to date on Library happenings and other things. This time she tells us about a fun week in April (teenagers and sports fans may not agree). See page 35 for details.

Our advertisers are very loyal (yes, that includes four realtors) and we are fortunate that the mall businesses are aboard. Just want to publicly thank "Tom, the manager" at Donelans. Each issue cover is taped on the front door and we have a special place on the newsstand. It's all important to us.

See you at Town Meeting.

Betty

Cover drawing by Thomas Wang

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The Town Speaks

All town committees were given the opportunity to submit a piece about a pertinent issue or just tell us what they are doing.

From the Moderator, John French

An Outline of Town Meeting Procedures

Set forth below is a brief description of Town Meeting procedures which govern the presentation, consideration and voting on matters which come before Town Meeting. It is hoped this summary will answer some questions which citizens have regarding Town Meeting, and may serve to make the Meeting run more smoothly and efficiently. While it may not answer all questions people have, it does outline what appears to the Moderator to be the more important facts and basic procedures relating to Town Meeting.

Warrant - The Warrant is the Agenda for the actions to come before Town Meeting. It constitutes official notice to the Town of the matters to be considered in general terms, and indicates the sponsoring Town Department or Agency who will present the Motion and lead the discussion under the Warrant Article. It is worth noting that Articles in the Warrant are not self executing; there needs to be a Motion presented to the Meeting with respect to action to be taken under each Article. Typically the Article will be "to see if the Town will . . . [take some action]" and the Motion will be "Moved: That the Town . . . [take the action]". The Motion can be virtually identical with the Article or it can be somewhat more precise and specific as long as it is within the "scope" of the Article. As the Article serves the purpose of giving notice to the Town as to what is to be considered, no Motion, nor any Amendment to a Motion, can go beyond or cover matters outside of what could reasonably be considered to have been included in the Article. For example, if the Article is to see if the Town will vote to purchase a police cruiser for \$50,000, it would not be within the scope of the Article for the Motion to be to purchase a police cruiser and a fire engine for \$150,000.

The Articles in the Warrant will be taken up at the Meeting in the order in which they are printed in the Warrant unless the meeting votes to take an Article out of order. One exception to this rule relates to those Articles which are on the Consent Calendar, as to which see the discussion below. If there are two or more Articles which deal with the same or similar matters or issues, it may be de-

sirable and appropriate for the sponsoring agency to make some general comments about a group of Articles before presenting the individual Motions under each one.

Motions - As indicated above there needs to be a Motion presented to the Town to be voted on under each Article. If it happens, as it does from time to time, that prior to Town Meeting but after the Warrant has been printed and posted the sponsor of the Article decides not to go forward with it, there must still be a Motion to dispose of the Article, the usual one being a motion to "pass over" the Article. As you come into the auditorium for the Meeting, one of the documents set out on the table to pick up will be a printed sheet of the proposed Motions to be made under each of the Articles. There may be some Articles (usually referring to by-law amendments) which state that the amendment is on file at the Town Clerk's office. These amendments will also be included in the Motion Sheet. When the Article is called for presentation the sponsor may read the Motion as printed if it is short or may make the Motion "as printed on the Motion Sheet" if it is longer. If there are any changes or refinements to the printed Motion, these will, of course, be noted. An explanation of the proposed Action will then be made by the sponsor, some of which will be very brief and some may require more detailed explanation. My guideline is to limit the explanation to no more than ten (10) minutes and this is usually but not always followed. There may be other Town Boards that wish to speak with respect to action proposed under an Article after which there is opportunity for general discussion and debate. Anyone wishing to make a comment or raise a question need only raise their hand and when called upon by the Moderator wait for the delivery of a portable microphone by one of the pages. There are also two standing microphones at the rear of the front section of the auditorium for the convenience of speakers. When called upon to speak please give your name and your street address and then raise your question or make your comment. Once again there is no hard and fast rule as to time but for speakers from the floor a two to three minute period should be sufficient. Amendments to a Motion can always be made, assuming they fall within the scope of the Article, as discussed above. If someone

knows in advance of an Amendment they wish to make, it would be helpful to provide the text of that Amendment to the Moderator. However it is not necessary to have a carefully worked out Amendment in advance. The Moderator and Town Counsel are willing and able to help with any proposed Amendments. Citizen engagement is vital in making Town Meeting an effective form of government. Please do not hesitate to ask questions or to express opinions or concerns.

Voting - Most motions which are made at Town Meeting are adopted by majority vote, although there are a few which by reason of a statute or Town By-Law require two-thirds vote – e.g. motions to borrow or to amend the Zoning By-Laws. If there are amendments which have been made to motions, the meeting first votes on the Amendment and then on the main motion as amended, if the amendment passes, or on the main motion without the amendment, if it fails. Voting is done first by voice vote and if the Moderator is uncertain whether the motion passes (sometimes those in the minority have louder voices!) the Moderator will call for a standing vote and if it is still unclear there will be a count by tellers appointed by the Moderator. It should be noted that the Moderator’s determination of the result of the vote is final, unless seven voters stand and challenge the determination, in which event a count will be made. In accordance with a Town By-Law adopted a few years ago the same procedure is followed when a two-thirds vote is required; once again seven voters can challenge the Moderator’s determination, in which case a count will be taken by the tellers.

Procedures for Voting on the Budget - The Budget as printed in the Finance Committee report is presented by the Finance Committee and after discussion and before any votes the Moderator will go down the Budget line by line and ask if anyone wishes to “hold out” any line item for further discussion or amendment. To hold a budget item out, simply raise your hand to be recognized, then identify the budget line item number of concern. Once this process is completed the Budget, excluding the items held out will be voted on, presumably without further discussion, and we will then go back and take up each line item which has been held out for discussion and separate vote. The Moderator will typically return to the person holding out each item to begin the discussion.

Override Budget - In years when an Override Budget is being proposed by the Finance Committee, that Budget is also printed in the Finance Committee report and will be presented first and voted on in the manner outlined above. However, an affirmative vote on an Override Budget at Town Meeting is subject to a further affirmative vote on a specific override amount at the

Town Election on the Monday following Saturday’s Town Meeting. Therefore in order not to have to return and vote on the Non-Override Budget (also printed in the Finance Committee report) in the event the override on the ballot fails at the Monday election, the Meeting then will go through and vote on a second, Non-Override Budget under the same procedures outlined above. That vote will only become operative if the override question on the ballot is defeated.

Consent Calendar - Pursuant to the Town’s By-Laws the Moderator can designate certain Articles which are considered to be routine, non-controversial and/or of a minor nature which are not expected to generate any discussion or opposition to be placed on the Consent Calendar. There will be distributed at the Meeting a separate Consent Calendar sheet which will list the Articles that have been put on the Consent Calendar and the Motions under those Articles. When the Meeting reaches the first of the Articles that are on the Consent Calendar the entire Calendar (even though the Articles may not be consecutive) will be considered. The Moderator will first go down the list of Articles on the Consent Calendar and any individual voter can remove an Article from the Consent Calendar by simply calling out the Article upon being recognized by the Moderator, in which event it will be taken up in the normal manner in its regular sequence on the Warrant. The motions under the Articles remaining on the Consent Calendar will be adopted in a single vote, presumably unanimous, which will incorporate the votes under each of the Articles as printed on the Consent Calendar. This procedure speeds up and expedites the conduct of the business of the Meeting by not requiring individual presentation and discussion of those Articles which are deemed to qualify for Consent Calendar treatment.

The Board of Selectmen

Sara A. Mattes
Gary A. Taylor
Sarah Cannon Holden, Chairman

As we prepare once again for town meeting we note that citizens will be asked to review both routine and out of the ordinary matters. There will be the usual requests for new DPW equipment and police cruisers which, for the most part, constitute planned replacements. The town will also be asked to support our ongoing maintenance schedule of town buildings in which certain work is done each year in an effort to keep up with necessary repairs. Some of these items will be on the Consent Calendar to be ushered through town meeting without much discussion. Of course, anyone who wishes to hold out any of those items for full discussion may do so.

The Capital Planning Committee will recommend the purchase (debt exclusion) of a replacement fire engine. This request will require a 2/3 vote at town meeting.

Citizens will also be asked to change the position of Treasurer and Collector of Taxes to an appointed professional position rather than an elected volunteer position. It has become clear in recent years that the job is sufficiently complex and technical that most of the work is being done by staff anyway. Both we and the previous volunteer in those positions support this change.

Finally, we are thrilled to announce once again that Florence Hollingsworth, a Lincoln resident and long-time silversmith teacher at DeCordova, left her house and land to the town of Lincoln at the time of her death in September at age 100. At town meeting we must vote to accept the gift. We recommend that the house be sold and the proceeds be used in accordance with the provisions of her will. She has asked that the land be put into conservation. We will discuss the other details of the will at town meeting.

The town will also be asked to consider a proposal for a town flag and to hear the report of the Green Energy Committee.

This has been a busy fall and winter for the Board of Selectmen with considerable time spent on challenges associated with Route 2 and Crosby's Corner, with Long Range Planning, and with discussions following the tragedy at Lincoln-Sudbury. It promises to be an interesting town meeting. We wish to thank particularly Tim Higgins, Town Administrator, Anita Scheipers, Assistant Town Administrator, and Debra Parkhurst, Administrative Assistant, for all their patient work on behalf of the Selectmen, other town boards and committees and all the residents of Lincoln.

On Monday, March 26 voters will have the opportunity to elect town officials and be asked at the polls to consider the Override request which will be discussed at town meeting on Saturday, March 24th. We will see you on the 24th at 9:30 am in the Donaldson Auditorium at the Brooks School, Ballfield Road.

Lincoln Finance Committee

The Lincoln Finance Committee advises and makes recommendations to Town Meeting on the budget and other areas of finance. Our goal is to develop an overall budget that is fiscally prudent, that reflects the Town's values, and that meets the needs of residents. We work closely with the four main budgeting agencies--the Town, the Lincoln Public Library, the Lincoln Public Schools and Lincoln-Sudbury Regional High School--and with other boards and committees, such as the Capital Planning Committee and the Community Preservation Committee. In advance of Town Meeting, we seek to obtain broad public understanding and support for the budget.

Building the budget is challenging--because the usual year-to-year growth in the Town's revenue is often insufficient to meet such goals as maintaining the existing level of services, maintaining and improving the Town's infrastructure, and modestly improving services in key areas. For FY '08, the Finance Committee is recommending a base budget of \$26,345,973, which represents a 3.6% increase as compared to FY '07. We are also recommending that the Town pass a \$350,000 override for the operating budget. This represents a 1.3% increase as compared to the base (non-override) budget.

One of our goals is to anticipate the Town's future needs, and to analyze the financial impact of these needs and various policy options. For example, the Town's land use choices, including changes in the numbers and types of houses, impact school enrollment and infrastructure requirements.

The Finance Committee administers the Reserve Fund, a \$450,000 fund that is used for unforeseen and emergency expenditures that occur during the course of the year. The Town also has Emergency Reserves. These allow unforeseen changes in revenues or needed expenditures to be addressed without undue disruption of ongoing activities. Finally, it is important to note that Lincoln has a bond rating from S & P of AAA, the highest available rating. This reduces the Town's costs of borrowing money and reflects strong financial management.

For 2006-7, the members of the Lincoln Finance Committee are Paul E. Giese, Stuart Haber, Mary Hartman (vice-chair), John L. Koenig, Pat Phillipps, John D. Robinson and Robert Steinbrook (chair).

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Lincoln K-8 School Committee

The 2006-07 school year has thus far been a year of both change and stability for the Lincoln Public Schools. Stability has come from the constant leadership of our superintendent, Mickey Brandmeyer, and our assistant superintendent, Paul Naso, along with returning principal Randy Davis at Hanscom Primary School, Special Education Director Teresa Watts, and Metco Director Christina Horner. They have once again guided us through a year in which we have seen forward movement in curriculum development, thoughtfully guided professional development programs for our faculty, and careful fiscal management. Our students continue to achieve academically, artistically and athletically.

We've seen some changes in personnel this year. This year we welcomed Stephen McKenna and Sharon Hobbs as new principals at the Lincoln School, and Mark Kaufman as the new principal of Hanscom Middle School. We were pleased to hire Buck Creel as our new Business Administrator.

We're preparing for some changes in the ways in which we use technology. Over the past year, our faculty and administrative teams have collaborated with FreshPond Education, to set out a five year plan outlining how technology might serve teaching in specific subject areas. The focus has been how technology can be used to make teaching more powerful and secondarily, what types of hardware and software can best support this? Several pilot projects have already been completed in math and science, another in humanities is underway. To give just one specific example, a science project on earthquakes allowed a teacher and her students to access Internet files depicting how plates in the earth shift to form continents and oceans. These files presented time-lapsed video, giving students a more realistic picture of these changes in the earth's surface. To support the curriculum work, our FY 08 budget has included a request to the Capital Planning Committee for funds to update our hardware and software, and our preferred budget includes partial funding for a personnel position to support our teachers' and students' use of technology.

We have made some significant changes to our website to make it more useful and user-friendly. We encourage you to read about current developments at the schools by logging onto www.lincet.org

We have prepared for some possible change in our aging facilities. We launched a Facilities Subcommittee which has been working to put into place a better plan of predictive preventative maintenance, and developing a master plan for the Ballfield Road facilities that will serve educational needs and community use into the future.

As we look forward, the Lincoln School Committee thanks you for your constant support of the schools.

Julie Dobrow

Chair, Lincoln School Committee

Recreation Department

The Recreation Department's Celebrations team is preparing for a spring and summer full of town-sponsored activities and fun! At the departure of long-time volunteer, Nancy Pimental, who has contributed countless hours to town celebrations, there are several new faces involved in event planning:

The Lincoln Minuteman will be continuing their tradition of sponsoring our Patriots Day festivities, and the Lincoln Girl Scouts have stepped in to help run our Memorial Day Celebrations. The Recreation Department will be overseeing the July 4th fireworks, and resident Brent Clarke will be planning our summer concert series. Planning for the July 4th Road Race and Parade are also well underway.

Jonathan Dwyer will serve as Celebrations Leader, coordinating with each of the respective events to ensure they run smoothly and successfully. Chrissie Long has been hired through the Recreation Department as the Celebrations Coordinator – working in a support staff capacity for all town celebrations.

We've got a great team in place, but Town events can't happen without the help and commitment of volunteers like you! If you are interested in being involved with an event, please contact Chrissie Long at (339) 223-2219 or Chrissie.Long@comcast.net.

The Celebrations team is also soliciting feedback from town residents: What ideas do you have to improve town-wide celebrations? We'd love your help, so let us know. We look forward to seeing you at our 2007 festivities!

The Recycling Committee

The Lincoln Recycling Committee is looking forward to spring so we can get a head start on finding out what is under all the piles of snow on the town roads. On Saturday, April 21, 2007, between 9 AM and Noon, all Lincolniters are invited to meet at Bemis Hall and adopt a road in town that needs a spring clean-up. Everyone is welcome; children need a chaperone but are encouraged to take part in this annual ritual. The Committee, with the cooperation of the Conservation Committee and the DPW, will provide safety vests, trash grabbers, trash bags, bottled water, sociability, and snacks at the end of the morning. Volunteers from past clean-ups tell us this is a beautiful way to usher in the new season and provides a feeling of great satisfaction to make a difference in the town all at once.

Since Lincoln has been recycling for a good number of years, we have gotten pretty informed about how to do it right, at least according to our own vendor and its needs. The system has even grown easier as compared to the early days and we are assured that making further use of our used items is a good thing for our environment, as was so well documented by Al Gore in his Oscar-winning documentary, this year. We also have a few little fine-tuning suggestions to make our system even more efficient, such as: rinse, then flatten plastic milk bottles and orange juice containers, to reduce the space they use in the truck for transferring to our vendor. Do not bother to cut out the plastic spouts in orange juice and similar containers - it is not necessary. Do remove all tops to bottles and cans and throw them away unless they have a triangle and number so they can be recycled in the commingled bins. No plastic bags are allowed in commingled bins - discard them. The Styrofoam should be put in closed trash bags before placing in the Styrofoam bins - peanuts must be put in closed bags, as well.

We hope to see you on April 21.



INFORMATION CENTER NOW OPEN AT LINCOLN STATION

Thirty-three Early Depositors Have Joined the Priority Program

Lincoln, MA – Deaconess Abundant Life Communities based in Concord, MA plans to begin construction of a senior living community called The Groves in Lincoln. The Groves, to be built on the former site of the Bethany Convent will offer Lincoln residents a local older adult community featuring many of the amenities seniors are seeking to maximize their lifestyle. The Groves has just opened up a new information center located at The Mall at Lincoln Station. “Since we’ve opened our doors, many interested Lincolniters are stepping in to get more information,” reports Marketing Director Lance Chapman. “Some folks are just curious while thirty-three others have chosen to place Priority Deposits. Placing a deposit this early in the project will give people first choice of our cottages and suites as well as the lowest prices we will offer.”



The Groves in Lincoln will include a total of 197 residences including 100 suites and 67 cottages. “The cottages have been very popular with our depositors. They offer the flavor and privacy of a larger home within a convenient community setting,” states Jim Callahan, a marketing counselor for The Groves.

Future residents of The Groves will gain the added bonus of being able to remain in their residences even when some assistance is needed. A variety of care givers will be available on-site to help keep residents independent and enjoying the many amenities and activities that will be provided daily.

To reserve a suite or cottage please call our information center at **781-259-0800**. Feel free to drop in at our information center at The Mall at Lincoln Station. Lance, Jim or Amanda will be able to help you select a residence that will suit your needs. Call now while introductory pricing and best selection is still available. Reach us via the web at www.grovesinlincoln.org.

COMMUNITY PRESERVATION COMMITTEE

The mandate of the Community Preservation Committee is to study the needs of the town, in consultation with other municipal boards and committees, to solicit input from the town as to its community preservation needs, possibilities and resources, and based on that study, to make recommendations to the town for expenditures in the four areas of community interest: (i) open space, (ii) preservation of historic structures, (iii) community housing (defined as low to moderate income housing) and (iv) recreation.

Since the town adopted the Community Preservation Act in November 2002, the committee has recommended, and the town has approved, funding for the following projects:

1. Pierce House roof repairs-	\$80,000
2. Sunnyside Lane property acquisition -	\$119,000
3. Greenridge condominium "buy down" -	\$150,000
4. Sunnyside Lane construction/renovation -	\$673,500
5. Funding of the town's Conservation Fund -	\$200,000
6. Library repairs and improvements -	\$1,013,750
7. Historic properties inventory -	\$15,000
8. Model historic preservation restriction easement -	\$5,000
9. Harrington/Row land purchase -	\$350,000
10. New playground construction -	\$50,000
11. Affordable Housing Trust funding -	\$900,000

The committee meets with town boards and committees to discuss their funding needs. The committee welcomes input from other town organizations and concerned citizens. The committee has a Questionnaire available on the town web site as a way to solicit input from town residents into the town's community preservation needs. If you have not already done so, please take the time to complete and submit the Questionnaire to us.

For Town Meeting 2007, the committee will propose that the town approve the use of community preservation funds for: fire prevention improvements at the Lincoln Library, purchase of 12 acres of conservation land, repairs and improvements at the Pierce House; repairs to an historic cemetery monument, preservation of historic town records, and for further town building assessments.

In evaluating proposals, the committee considers the following factors:

- consistency with Lincoln's vision, its Housing, Open Space and Recreation Plans, and other planning documents that have received town-wide review and input.

- whether the project has support of relevant town committees or organizations. (e.g. Conservation Commission, Recreation Committee, Historic Commission, Housing Commission, etc.)
- if the project helps preserve threatened resources or currently owned town assets.
- if the project serves multiple needs and populations.
- if the project serves a population that is currently underserved.
- whether the project can realistically be accomplished within the time frame and budget that is proposed.
- the impact of a delay in initiating this project.

The committee also considers demonstrated support for the project as shown by additional fundraising through grants or private donations. Forms for submission of proposals for funding are available on the Lincoln web site (www.lincolntown.org).

Lincoln Scholarship Committee

Margaret Ramsey McCluskey - Chair
Nancy Marshall
Sarah Reece Bishop

The purpose of the Lincoln Scholarship Committee is to provide critical need-based scholarship funding to Lincoln high school seniors, in public or private schools, as they transition into the world of higher education. The Committee also administers several special awards which are not need based. Applications for these scholarships and awards are accepted from high school seniors until April 30th. The committee then reviews the applications, interviews all applicants and allocates available resources to those students most in need.

The committee makes a single appeal, by mail, in early spring. Last year in response to the Committee's Annual appeal, townspeople and local businesses generously donated just over \$11,000. Specifically to assist young Lincolniters attain an education beyond high school. These funds, along with the interest income from the Scholarship Trust Fund allowed the committee to provide substantial financial assistance to three deserving Lincoln students for their continued education, present the Fanny S. Campbell Award for Academic Achievement, present the Sumner Smith Award for Community Service, and present the Rosemary Nadolski award. The Rosemary Nadolski award recognizes a student who has unselfishly given for others in some sort of "good

deed." This award is unique in that students do not apply to receive it. Instead they must be nominated by a member of the Lincoln community or the Lincoln Sudbury School community. If you know any seniors that deserve to be considered for this award, please contact the Scholarship Committee to let us know about it.

For the fourth year, the Ogden Codman Trustees provided a Codman Scholarship which gives four years of financial assistance to one deserving student. The Lincoln Scholarship Committee administers the scholarship and is a participant in the team that selects the student.

On behalf of the students we would like to thank the more than one hundred generous donors for their kind support.

Lincoln Police Department

The Lincoln Police Department is comprised of thirteen (13) full-time sworn police officers and seven (7) special police officers. Chief Kevin Mooney heads the Department and the staff consists of one (1) Lieutenant, three (3) Sergeants, one (1) Detective and seven (7) Patrol Officers. The following is a review of the department for the 2006 year.

CRUISERS

In 2006, the Lincoln Police Department changed the colors of all its marked police cruisers from the color gray to black and white. This color change is consistent with the trend in the industry. Research has shown that black and white cruisers are much more visible to the public and commuters.

INVESTIGATIONS

In 2006, the Lincoln, Concord and Sudbury Police Departments conducted a lengthy narcotics investigation involving residents of each community. During the investigation, a number of arrests, criminal complaints and search warrants were issued and executed with all cases being successfully prosecuted.

AWARDS

In 2006, the Lincoln Police Department received an Honorable Mention Award from Mothers Against Drunk Driving (M.A.D.D.) for its commitment to drunk driving enforcement and prevention.

The department was recognized by Project ChildSafe and the United States Department of Justice in promoting firearm safety education to all gun owners by distributing free safety materials and voluntary gun-locking devices.

In November, Officer Robert Gallo (Safety Officer) received an award on behalf of the department from AAA in recognition that there has not been a pedestrian fatality in the Town for over twenty-five (25) years.

GRANTS

Massachusetts Local Preparedness: The police department received \$12,000.00 for the purchase of emergency shelter equipment. This equipment (cots and blankets) will be utilized in the event a temporary shelter needs to be established.

Executive Office of Public Safety Community Policing: The department received \$11,299.00, which allowed the department to do the following: alcohol and drug education classes, stranger awareness, juvenile outreach, and specialized trainings.

Governor's Highway Safety: The department received \$8,400.00 for such initiatives as "Click it or Ticket" and "Drink Drive You Loose." By undertaking this initiative, the department was able to increase its overall traffic enforcement by ten (10%) percent.

GIFT

In January, the department received a \$10,000.00 gift from an anonymous resident, which allowed the department to purchase seven (7) portable radios, which allows for direct radio communication with various local, state, regional, and federal law enforcement agencies.

The Lincoln Council on Aging

As its mission, the Council on Aging strives to enrich the lives of Lincoln residents 60 years of age or older by providing ongoing activities and programs. Assistance is available for problem solving or finding services, so that our senior citizens find it possible to enjoy more years of independent living in their homes.

The staff of the COA is funded by the Town. We are most appreciative of this funding. In order to adequately serve the needs of seniors, we have found it necessary to request an increase in the funding of our professional staff from 1 ½ to 2 full time equivalents. Many of our other expenses are funded by the Friends of the Lincoln Council on Aging, through contributions and fundraising, and by grants and user fees. This additional funding enables us to offer a wide variety of programs, as well as transportation for those in need of rides to medical and other appointments. We also use many volunteers to run our programs and assist in the office.

The COA staff is very knowledgeable regarding the services available in our community and nearby. This information can be most helpful to seniors as well as to others looking for care and health and other services for themselves, family members or others.

The COA publishes a newsletter which is mailed monthly to all Town residents. This newsletter as well as the excellent coverage in the Lincoln Journal keeps residents informed of COA activities.

The Council on Aging has its offices in Bemis Hall. The facility offers comfortable office and meeting space. However, we find that with the increasing number of seniors we may need more space in the future. It seems appropriate for the Town to study the need for a community center to serve the needs of all ages including teens, adults and seniors.

The New England Deaconess Association plans to construct a senior living community between Sandy Pond Road and Route 2 near the Concord border. This facility will offer a new living option for seniors in Lincoln in individual cottages and apartments. The plan includes housing as well as health and wellness services that can be tailored to the changing needs of individual residents over the years.

Lincoln is also served by Minuteman Senior Services. This non-profit organization serves 16 surrounding towns, offering care management, home care and other services. This is an additional resource enabling seniors to live longer comfortably and productively in their homes. Contact the COA office if you wish to investigate this community resource.

Bob Sutherland, Chair, Lincoln Council on Aging



"What are you doing?" – the screaming voice from outside the house got my immediate attention, and I flung the door open and dashed outside, half expecting to see Toby being molested by some kind of monster.

Instead, I saw her, hands on hips, glaring at a painter, high on a ladder; his puzzled expression was proof that he had no idea what had upset her. As he turned back to his work with a shrug, Toby let out another yell: "Arturro!"

"Arturro." and then turned to me in frustration. "Get the binoculars, quick!"

Mine was not to wonder why, so I ran back into the house and, fortunately, found the spyglasses, for once where they were supposed to be, on a side table.

Hurriedly returning to where Toby stood, I saw that "Arturro," the foreman, had heard her summons and was trying to figure out what the problem was.

"The vine!" she shouted – "the vine!" Arturo and I looked at each other, both of us silently mouthing the word – "the vine?" "La vid," I said to Arturo, pleased that I was able to recall yet another Spanish word. "La vid?" responded Arturo, more puzzled than ever. "What vine?"

"The cat's claw vine!" shouted Toby. "Look! –that man up there on the ladder is painting the damn vine!"

Looking through the glasses I saw that there was indeed something sticking out of the side of the house. "See?" said Toby – "there's more of it, too - just to the left of the one he painted."

Now I understood. Along with the host of tropical insects inhabiting the coastal states, Louisiana is prey to many invader plants, one of which we know as "cat's claw." And we had been dealing with it at ground level for weeks. But this one's a real demon - *Uncaria tomentosa*, we think is the Latin name for it - seems to be everywhere, growing up the sides of houses, infiltrating the walls and sometimes forcing off the siding, going through the tiniest gap around windows, up interior walls and onto ceilings. Toby had been trying for a week to make the painters understand that the vines had to come off, come out, come down from the house. And now she sees the guy painting the green vine a lemon-drop yellow color!

Remember those philodendron vines with the pretty leaves, twining their way around our kitchens? Philodendron could be stopped, but cat's claw takes the prize for being the most peripatetic vine we've seen, with stalks an inch or more thick growing inside the walls of houses. Native to the tropical rainforest, an herbal widely used in Peru, cat's claw pullulates happily where there is moisture, and it seems to grow, not just out, but up.

In this old New Orleans Victorian house we found several apartments with more than normal wear and tear on the bathroom walls around the shower area. The moisture just invites growing things to burgeon and be happy. So grew the vines, popping tiles off the walls on their way to the attic, the roof and finally, the steeple, where the binoculars showed us a crown of cat's claw at the highest point.

We tired of wondering how a property manager could allow something like this to happen over a period of years. A new property manager, a very anti-vine person, is now in place. Before the tile setters do their work, carpenters get in there with their tiger saws, hacking away at the cat's claw stalks, and we have hopes that a new era has begun.

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Concord – Victorian Carriage House - 9 rooms,
4 bedrooms, 3 baths \$1,495,000 Call Betty



Waltham – Upscale Townhouse at Bishops Forest-
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Lincoln – Farrar Pond Village Garden Condo 7 room,
3 bedroom, 2 bath \$559,000 Call Betty



Lincoln – Farrar Pond Village Garden Condo - 6 room,
2 bedroom, 2 bath \$475,000 Call Betty



Lincoln - 3 Family Investment Property - Close to trains
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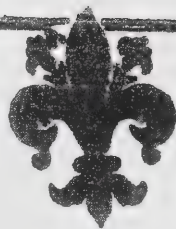
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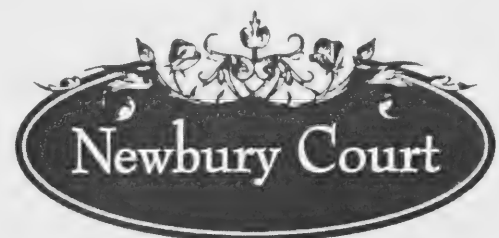
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LINCOLN RECONNAISSANCE REPORT, Part II

EXISTING RESOURCE DOCUMENTATION AND PLANNING TOOLS

Lincoln already has important planning tools in place to document current conditions within the town; identify issues of concern to town residents; and develop strategies for action. This section of the Reconnaissance Report identifies existing planning documents and tools that provide information relevant to the Heritage Landscape Inventory program.

Inventory of Historic and Archaeological Assets

The Massachusetts Historical Commission's (MHC) Inventory of Historic and Archaeological Assets is a state-wide list that identifies significant historic resources throughout the Commonwealth. In order to be included in the inventory, a property must be documented on an MHC inventory form, which is then entered into the MHC database. This searchable database, known as MACRIS, is now available online at

<http://www.sec.state.ma.us/mhc>.

Lincoln's inventory includes about 200 historic resources. Much of the inventory was completed by the town historian in the 1970s and includes primarily buildings located in the town center area. The remaining listings document resources associated with Minute Man National Historical Park and Walden Woods.

Lincoln has 37 documented ancient Native American sites dating back to the Middle Archaic Period (8,000-6,000 B.P.) and 53 documented historic archaeological sites. Nevertheless, due to the known information about other areas in the region, as well as the probability of Native American activity in Lincoln, it is likely that there will be more archaeological sites identified in the future.

State and National Registers of Historic Places

The National Register of Historic Places is the official federal list of districts, sites, buildings, structures and objects that have been determined significant in American history, architecture, archaeology, engineering and culture. Lincoln has three National Historic Landmarks: Gropius House, Minute Man National Historical Park and Walden Pond, all of which are also listed in the National and State Registers.

There are five National Register districts in Lincoln: Grange Complex/Codman Estate, Gropius House, Lincoln Center Historic District, Minute Man National Historical Park and Woods End Road Historic District. All except Minute Man National Historical Park are also local historic districts. There are also four individually listed properties: Daniel Brooks House, Flint Homestead, Hoar Tavern, McCune Site and Walden Pond.

Four properties in Lincoln - Black Rabbit Archaeological Site, Grange Complex/Codman Estate, Gropius House and the Flint farmstead, barn and garage - are protected by preservation restrictions drawn up in accordance with MGL Chapter 184, Sections 31-33. A preservation restriction (PR) runs with the deed and is one of the strongest preservation strategies available. All properties that have preservation restrictions filed under the state statute are automatically listed in the State Register.

Planning Documents and Tools

Lincoln has a long history of land stewardship and conservation. A 1958 planning report by landscape architect Charles Eliot noted that the following amenities were valued by Lincoln residents: pleasing character of the unspoiled open landscape; tree-lined country roads; older buildings in the center of town; and unobtrusive residences blended into the landscape by irregular setback and generous foliage barriers. Although undertaken nearly 50 years ago, this approach to identifying community values is surprisingly similar to that of the Heritage Landscape Inventory program. As background for future planning initiatives, the town recently compiled a history of Lincoln's planning documents. Surprisingly, Lincoln has not undertaken major planning studies recently. The last open space plan was completed in 1977. The most recent planning documents include Census 2000 Demographic Profile Highlights, Consolidated Housing Plan (2003) and Hanscom Air Force Base Pre-BRAC Com-

munity Advance Planning (2005). In 2005 the town also completed a study of six at-risk properties that included one of the priority heritage landscapes, Farrington Memorial. Lincoln has also been known for its progressive tradition of land use controls and zoning that dates back to 1929. Bylaws that are relevant to heritage landscape include cluster zoning, site plan review (even for single family houses), local historic districts and demolition delay (six month). A Neighborhood Conservation District Bylaw passed Town Meeting in 2006 but no districts have been designated yet. Lincoln adopted the Community Preservation Act at a 3% annual surcharge on real estate tax bills. At least 10% of the funds must be used for each of the following disciplines - affordable housing, open space protection and historic preservation. The remaining 70% may be used for projects involving the same three disciplines as well as recreation. Each expenditure is recommended by the Community Preservation Committee and requires approval of a Town Meeting vote. Many of the recommendations included in this Reconnaissance Report could be funded with CPA money.



GENERAL PRESERVATION PLANNING RECOMMENDATIONS

Recommendations pertaining to priority heritage landscapes can be found beginning on page 3. This section of the Reconnaissance Report offers more general recommendations relevant to preserving the overall character of the community that would be applicable to a wide range of community resources.

Lincoln's varied natural features played a critical role in the settlement and historical development of the community and remain among the town's most important assets. Lincoln is also fortunate to have an unusually rich collection of historic resources. The town has taken important steps to preserve its most significant buildings and natural areas by establishing land use regulations that support community goals articulated in the town's planning documents. Lincoln is now looking beyond these resources to the other natural and cultural assets that define the overall fabric of the community. Like most municipalities, Lincoln is under intense pressure for development. Special places that were once taken for granted are now more vulnerable than ever to change.

Preservation planning is a three-step process: **identification, evaluation and protection**. Four useful documents to consult before beginning to implement preservation strategies are:

Department of Conservation and Recreation, *Reading the Land*
 Freedom's Way Heritage Association, *Feasibility Study*
 Massachusetts Historical Commission, *Survey Manual*
 Massachusetts Historical Commission, *Preservation through Bylaws and Ordinances*

Recommendations that apply to a broad range of resources are discussed below. The recommendations are listed in the order in which they are most logically addressed when applying the three-step preservation planning process as described above. Thus the goal will be to (1) identify, (2) evaluate, (3) protect.

Inventory of Heritage Landscapes

The vital first step in developing preservation strategies for heritage landscapes is to record information about the resources on MHC inventory forms. One cannot advocate for something unless one knows precisely what it is - the physical characteristics and the historical development. Lincoln has an unusually small inventory for a community with such rich historic resources and much of it was compiled some time ago when inventory standards were less rigorous than they are today. Relatively little information is included about farm outbuildings, road beds, stone wall networks, cellar holes, railroad structures, garages, pipelines, small bridges and early archaeological sites, including Native American sites as well as 17th and 18th century sites. Thus, using the Massachusetts Historical Commission survey methodology, the Lincoln Historical Commission should:
Compile a list of resources that are under-represented or not sufficiently documented, beginning with the priority heritage landscapes identified in this report.

Document unprotected resources first, beginning with the most threatened resources.

Document secondary features on rural and residential properties, such as barns, stone walls and landscape elements. Record a wide range of historic pre-historic resources including archaeological sites, landscape features and industrial resources.

Record a wide range of historic resources including landscape features and industrial resources,

Conduct a community-wide archaeological reconnaissance survey to identify patterns of ancient Native American and historic occupation and to identify known and probable locations of archaeological resources associated with these patterns. Known and potential ancient Native American and historic archaeological sites should be documented in the field for evidence of their cultural association and/or integrity. All survey work should be completed by a professional archaeologist who meets the professional qualifications (950CMR 70.01) outlined in the State Archaeologist Permit Regulations (950 CMR 70.00). The Inventory of Archaeological Assets of the Commonwealth contains sensitive information about archaeological sites. The inventory is confidential; it is not a public record (G.L. c.9, ss. 26A (1)). Care should be taken to keep archaeological site information in a secure location with restricted access. Refer to the MHC article "Community-Wide Archaeological Surveys" which appeared in the Preservation Advocate, Fall 2005 which can be found at the following MHC.
Link:<http://www.sec.state.ma.us/mhc/mhcpdf/pafall05.pdf>.

National Register Program

Most of Lincoln's National Register nominations were prepared some time ago as part of historic districts and may not be up to current standards. Many other properties are undoubtedly eligible and some early nominations would most likely benefit from updating. In addition new survey work will require an evaluation as to whether resources meet the qualifications for National Register listing. Therefore, the Lincoln Historical Commission should:

Review Lincoln's existing National Register nominations and past and new survey work to develop a National Register listing plan taking into consideration a property's integrity and vulnerability. Properties that are in need of recognition and preservation should be given highest priority for listing.

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LINCOLN-This 1930's colonial home with six bedrooms and three full baths in one of Lincoln's most desirable areas offers all the charm of yesterday with the amenities of today including an expansive master bedroom and kitchen/family room. This property even includes a three stall barn. Nearby are 51 miles of trails. **\$1,650,000**



LINCOLN-Tastefully renovated inside and out. New plumbing, wiring, heating, and AC. Spectacular SS and granite kitchen. Sparkling new baths with jetted tub, pedestal sinks and tile floors. Formal dining, gleaming oak floors, new windows, freshly painted inside and out, re-landscaped. Walk to Drumlin, commuter rail & shops. **\$885,000**



LINCOLN-A rare opportunity to own waterfront property at edge of 88 acre pond. Sun filled contemporary with spectacular views. Significantly renovated in the 90's. The lower level has a large finished family/media room with a fireplace. There is a separate 47x24 artist studio/office/shop or potential auxiliary apartment. **\$1,499,000**

HOMETOWN STRENGTH



Denise Bienfang
781-259-8028



Sandra Bradlee
781-259-0257



Penny Cotroni
781-259-1070



Stephanie Kornfeld
781-795-4080



Susan Law
781-446-0814



Claire Mount
781-259-8695



Stacy Osur
781-724-3513

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LINCOLN-Charming 1930's farm house is sunny, bright and comfortable. Has the well crafted woodwork and moldings typical of the era. Located on the quiet part of Lincoln Road, not far from Lincoln crossing with train and stores. Enjoy the summer breezes from the maple shaded screen porch or play in the sunny expanse of the open back yard.

\$599,000



LINCOLN-Oak floors throughout, underground utilities, and 3 year old heating system are all a testament to this high quality 4 bedroom Contemporary family home. Beautiful hardwood floor, well insulated, and equipped with a Franklin stove in the basement for energy efficiency. A 2-acre gardener's paradise.

\$995,000



LINCOLN-Comfortable one level floor plan at attractive Todd Pond Condominiums. Designed on a village green plan, this offering enjoys privacy within walking distance of stores, trains and other amenities. This is a great value for Lincoln.

\$299,000

NATIONAL CLOUT!



Karen Paradies
781-446-0747



Chris Ridick
781-466-9446



Diana Smith
781-259-1822



Lois Tetreault
978-897-5264



Elinor White
781-259-0634



Jeff Morgenstern
Manager
508-383-0241

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Agricultural Landscapes

Preservation of agricultural landscapes means preservation of the farming activities, particularly in Lincoln where farms are declining and their character is integral to the community's past. It is important to know what the features (of these agricultural landscapes are and which features the community treasures in order to make a case for preservation of these farms. Some preservation tools are available that can assist communities in preserving the actual farming activities even if only a few farms remain. Others are tools to preserve the landscape when the farm is sold. Lincoln already has a cluster bylaw. The town may want to consider strategies that support farming activities.

Document additional farms that may not presently be included in Lincoln's inventory of historic resource, or update forms that focus solely on the farmhouse. Use MHC Area Form to convey the historical development of the entire farm.

Adopt an agricultural commission to advocate for farming.

Adopt a right-to-farm bylaw which allows farmers to carry on farming activities that may be considered a nuisance to neighbors.

Develop partnerships to raise funds to purchase development rights on farms to assist a farmer in the restoration of historic farm buildings for which the owner would be required to donate a preservation restriction (PR).

Continue public-private partnerships to preserve farm land through purchase of conservation restrictions (CRs) or agricultural preservation restrictions (APRs). CPA funding may be used.

Village and Neighborhood Character

Nearly all preservation strategies address neighborhood character in some manner. As described above, thorough documentation on MHC inventory forms is an important first step in the preservation planning process, followed by National Register listing where appropriate. Lincoln already has two important preservation tools in place, a demolition delay bylaw and a local historic district bylaw. Another preservation tool that is particularly applicable to some of Lincoln's newer historic neighborhoods is neighborhood conservation district designation. Lincoln has recently adopted a neighborhood conservation district bylaw but has not yet designated any districts. The Lincoln Historical Commission should:

Refine study report for Brown's Wood and prepare article for next Town Meeting to designate it as a neighborhood conservation district under newly adopted bylaw.

Explore options for revising the demolition delay bylaw. Consider expanding it to one year to allow more time to negotiate.

Scenic Roads

Scenic roads are an integral part of the historic fabric of the community. They are highly valued by Lincoln residents and visitors alike and were listed as a critical concern. Roads must also accommodate modern transportation needs and decisions regarding roadways are often made with travel requirements as the only consideration. Yet, in addition to roadway issues, much of what we value about scenic roads - the stone walls, views across open fields- is not within the public right-of-way. The preservation and protection of scenic roads therefore requires more than one approach.

Complete an inventory with descriptions and photo documentation of each of the roads in Lincoln including the character defining features.

Amend Scenic Roads Bylaw to include design criteria to be considered when approving removal of trees and stone walls. Consider other design criteria such as a provision allowing only one driveway cut per property on scenic roads.. Coordinate procedures between Public Works Department and Planning Board.

Consider a scenic overlay district which may provide a no-disturb buffer on private property bordering OQ scenic roads or adopt flexible zoning standards to protect certain views. Such bylaws-could be written to apply to the numbered routes also, which are not protected under the "Scenic Roads Bylaw"

Develop policies and implementation standards for road maintenance and reconstruction, including bridge reconstructions that address the scenic and historic characteristics while also addressing safety. This is an important public process in which the community may have to accept responsibility for certain costs to implement standards that are not acceptable to projects funded by the Massachusetts Highway Department. Such standards should have a section addressing the way in which the local Public Works Department maintains roads, for example requiring a public hearing if any additional pavement is to be added to a town road during reconstruction or repair. Policies can be adopted by local boards having jurisdiction over roads or can be adopted at Town Meeting through a bylaw. In developing policies consider factors such as road width, clearing of shoulders, walking paths, posted speeds. A delicate balance is required.

Funding of Preservation Projects

Funding for preservation projects is an important aspect of implementing preservation strategies. Both the MHC and DCR have had funding programs to assist communities in preservation related issues. The town should investigate which of the following programs are currently funded:

Survey and Planning Grants, administered by the MHC, support survey, National Register and preservation planning work.

The **Massachusetts Preservation Projects Fund (MPPF)** administered by the MHC, funds restoration and rehabilitation projects.

The **Historic Landscape Preservation Grant Program (HLPGP)** administered by DCR funds planning, rehabilitation, education and stewardship projects focused on historic landscapes, including cemeteries.

Funding for state programs varies from year to year. When planning Lincoln's heritage landscape inventory program, contact relevant agencies to determine whether funding is available.

Lincoln has recently adopted the Massachusetts **Community Preservation Act (CPA)** and will find it to be an excellent funding source for many heritage landscape projects; Lincoln is certainly aware of the number and types of projects that are currently benefiting from this funding source across the Commonwealth. Lincoln projects eligible for CPA funding could include MHC inventory, National Register nominations, cemetery preservation, open space acquisition reservation/restoration of public buildings, conservation restrictions and preservation restrictions.

Towns like Lincoln that have a local historic district bylaw, may apply for **Certified Local Government (CLG)** status, which is granted by the National Park Service (NPS) through the MHC. At least 10% of the MHC's yearly federal funding allocation is distributed to CLG communities through Survey and Planning matching grants. To become a CLG, the town completes an application; after being accepted as a CLG, it files a report yearly on the status of applications, meetings, and decisions; in return the town may apply for the matching grant funding that the MHC awards competitively to CLGs annually. Presently 18 cities and towns are CLGs in Massachusetts.

CONCLUSION

The Lincoln Reconnaissance Report is a critical tool in starting to identify the rich and diverse heritage landscapes in Lincoln and in beginning to think about preservation strategies. Lincoln will have to determine the best way to implement the recommendations discussed above. One approach that might help Lincoln begin the process is to form a Heritage Landscape Committee, as described in *Reading the Land*.

Landscapes identified in this report, especially the priority landscapes, will typically need further documentation on MHC inventory forms. The documentation in turn can be used in publicity efforts to build consensus and gather public support for their preservation. Implementation of recommendations will require a concerted effort of and partnerships among municipal boards and agencies, local non-profit organizations, and state agencies and commissions.

Distribution of this Reconnaissance Report to the municipal land use boards and commissions will assist in making this one of the planning documents that guides Lincoln in preserving important features of the community's character. The recommended tasks will require cooperation and coordination among boards and commissions, particularly Lincoln's Historical Commission, Planning Board and Conservation Commission. It also is advisable to present this information to the Selectmen, who are the applicants to the Heritage Landscape Inventory program on behalf of the town. Finally distribution of the report to the Lincoln Land Conservation Trust, Historical Society, neighborhood associations, and other preservation minded organizations will broaden the audience and assist in gathering interest and support for Lincoln's heritage landscapes.



TOWN OF LINCOLN OPEN SPACE AND RECREATION SURVEY

QUESTIONNAIRE RESULTS

As part of its planning effort, the Open Space Committee developed a Citizen Participation Questionnaire. The survey was conducted in order to understand the desires, needs and concerns of Lincoln residents. It was distributed to all Lincoln households in January 2007 through a town-wide mailing, publication in the Lincoln Journal, distribution with drop boxes at several high-profile locations around Town, and as a 7th grade class project. The Open Space Committee made their best efforts to avoid duplicate responses. The results are summarized below.

This survey will serve as a valuable data point for the Open space and Recreation Plan, which is designed to reaffirm Lincoln core agriculture, natural resource and recreation values. It will provide a guiding framework to maintain and enhance the 'green infrastructure' of our community and identify pressures and opportunities that may influence the present and future character of Lincoln's land.

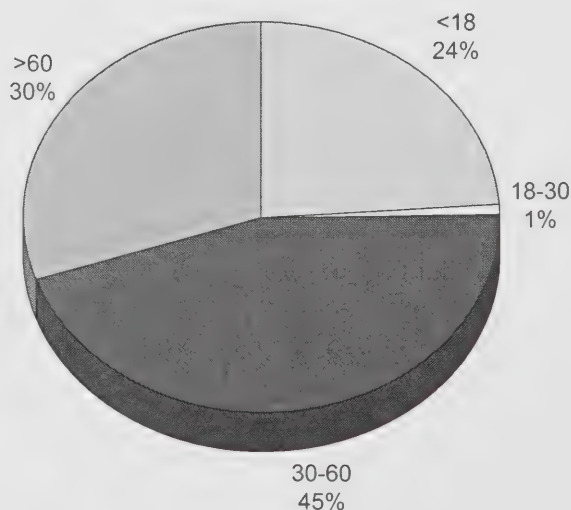
A draft of this plan will be available on the Town of Lincoln website starting March 23, 2007, and we will be hosting our final Public Forum on April 12, 2007 in the Donaldson Room in Town Offices. We hope you will join us.

Out of 2801 households, 418 surveys were returned giving a 15% return rate.

1: Please circle the appropriate age category of questionnaire respondent:

the

<18:	100 respondents
18-30:	3 respondents
30-45:	52 respondents
45-50:	49 respondents
50-60:	88 respondents
>60:	126 respondents



Question 1 suggests that the opinions of most major groups of residents living in Lincoln were equally represented in the survey results.

2: Please fill in the matrix below for each member of your household. Rate your (or their) present feelings about Lincoln's existing recreation & conservation facilities.

(T=too much, A=adequate, R=needs repair, M=need more)

Question three was intended to gauge the condition of Lincoln's existing facilities by age group. Respondents were asked to rate the existing facilities using four descriptions: too much, adequate, needs repair, and needs more. Based upon the results, it appears that only the responses of Seniors, Adults and Middle Schoolers can be considered significant. This is because each of these age groups answered the question more often and it was answered directly by the person represented in that age category. Less than 35 responses were received in each of the age categories of Preschool, Elementary, High School and College. In addition, it was apparent that most of those responses were interpreted by the adults that completed the survey and were not necessarily the opinion of the person in that age category.

Results

Of approximately 450 total responses, including all age categories, all facilities rated 'adequate' except for roadside paths, which had a higher response of 'need more'. Roadside paths also had the highest 'repair' response of all facilities.

Looking beyond the 'adequate' responses, 10 out of 14 facilities had 'need more' as the next highest rating. Conservation land facilities including canoe access, natural areas, mountain bike trails, conservation land parking, and handicapped accessible trails respectively had a higher percentage of 'need more' responses than recreation facilities.

The breakdown of responses into their age groups highlights the needs, wants and interests of each population. The data underscores the desire for often conflicting recreational needs, thus challenging us to accommodate all age groups on the same land.

Ages 3-11

Preschool and Elementary School respondents rated most facilities as 'adequate'. The exceptions were basketball courts, roadside paths and mountain bike trails, which all rated 'need more'.

Ages 12-25

Middle School, High School and College age respondents all rated canoe access as 'need more' well over 'adequate'. College age respondents also indicated 'need more' over 'adequate' for the following facilities: roadside paths, mountain bike trails and natural areas.

It is noteworthy that Middle School and College respondents indicated 'too much' for more types of facilities and as a higher percentage of the individual facility than any other age category (including soccer fields, baseball fields, tennis courts and play grounds).

7th grade class

This survey was completed by the entire 7th grade class at Lincoln Public Schools and from them, 100 were randomly selected to represent the Middle School age category. The Open Space Committee felt comfortable that they could accurately reflect upon the Town's existing facilities and help to fill an age gap that was developing in the data. A greater percentage of Middle School respondents felt the Town 'needs more' canoe access and over 50% of respondents indicated that the Town 'needs more' mountain bike trails, roadside paths, and basketball courts.

Over 70% of Middle School respondents indicated 'repair' for existing school gyms and baseball fields. It is interesting to note that this group above all other age groups, including Seniors and Adults, indicated 'needs more' for handicapped accessible trails.

Ages 25-60

Adult respondents indicated 'need more' over 'adequate' for roadside paths. Beyond the 'adequate' rating, facilities for which 50% or more of Adult respondents indicated 'need more' were mountain bike trails, natural areas and canoe access.

Seniors Age 60+

Senior respondents indicated 'need more' for roadside paths and all other facilities were rated as 'adequate'. Facilities for which 50% or more of Seniors indicated 'need more' included handicapped accessible trails and conservation land parking.

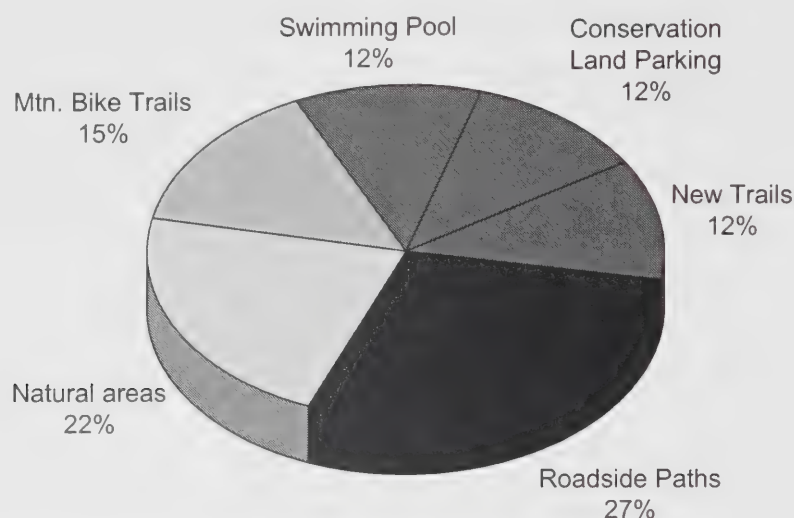
Using the Results

The maintenance and/or expansion of existing open space and recreation facilities should not be based solely upon this question or survey. However, the trends highlighted in the paragraphs above and the graph below offer some considerations if and when the Town conducts its facilities planning. Generally, the Town should repair and reuse existing facilities before creating new facilities. If expansion of existing facilities is an option, the Town should first consider building new roadside paths. It might also look to cre-

ate more canoe access, natural areas, handicapped accessible trails and mountain bike trails. Of the active recreation facilities, the Town might repair existing school gyms, tennis courts, baseball fields, soccer fields, basketball courts and pool (in that order).

3: Of the facilities for which you indicated 'More', which is your highest priority?

Total responses: 288



4: How often do you use Lincoln conservation areas, town parks, and/or recreation facilities?

Never:	16 respondents
Occasionally:	197 respondents
Three times a week or more:	194 respondents
TOTAL:	407 respondents

5: What do you consider to be our Town's most attractive landscape or natural feature?

Open fields / Agricultural farms / Rural scenery	112
Existing conservation land / Open space	112
Pierce Park	45
Trails	38
Woods / Trees	33
Flint's Pond	12
Walden Pond	8
Drumlin Farm	7
Town Center / 5-way stop	6
DeNormandie Hill	6
Minute Man National Historical Park	5
Ponds	4
DeCordova grounds and views from	4

6: Please check your top 5 priorities for new facilities.

GENERAL SURVEY

recreation center	109
spa/fitness facility	91
indoor swimming pool	89
ice skating rink	70
school common improvements	67
neighborhood parks	67
wildlife observation blinds	64
yoga/dance studio	64
outdoor amphitheater	56
handicapped accessible trails	51
playground/picnic areas	46

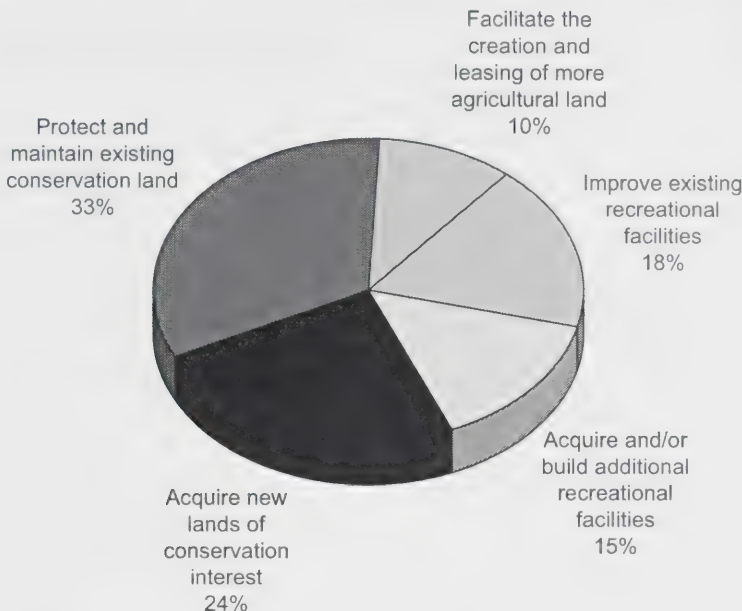
7TH GRADE SURVEY

indoor swimming pool	65
ice skating rink	60
rock climbing wall	60
skate boarding park	44
spa/fitness facility	41
school common improvements	32
recreation center	29
outdoor amphitheater	24
wildlife observation blinds	23
neighborhood parks	22
playground/picnic areas	20

no new facilities	34	yoga/dance studio	19
croquet court	31	handicapped accessible trails	19
rock climbing wall	29	croquet court	16
skate boarding park	28	no new facilities	0

7: What should Lincoln's most important conservation/recreation priorities be for the next 5 years? (circle two)

Total responses: 720



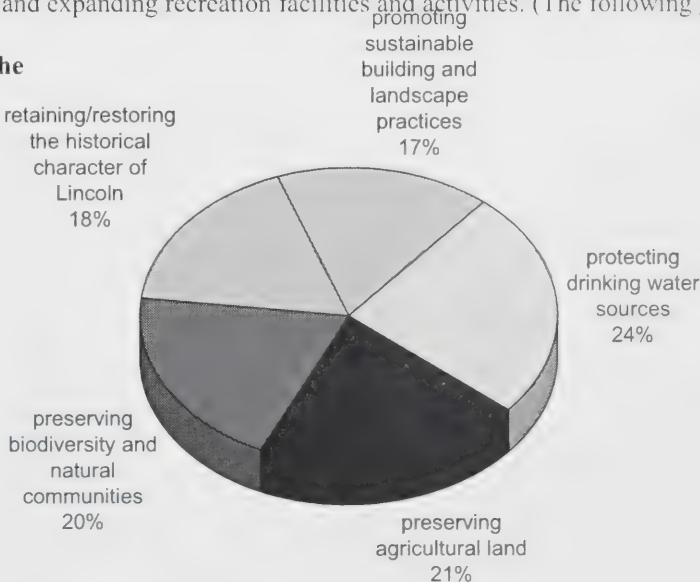
The answers to this question provide strong re-affirmation of the resident's long-term dedication to the protection and maintenance of conservation land in Lincoln.

8: Rank each of the following items in order of importance to you as a resident.
(L=low, M=medium, H=high)

Total response ranged from 376-404, suggesting that almost 100% of people who returned their survey answered this question. It is of high importance to residents that the Town strive to protect drinking water sources, preserve agricultural land, biodiversity and natural communities, retain/restore the historical character of Lincoln and promote sustainable building and landscape practices. Promotion of the following items are of low importance to Lincoln residents, encouraging higher-density development, banning gas-fueled leaf blowers, allowing deer hunting on conservation land and expanding recreation facilities and activities. (The following graph is composed only of the general survey data).

11: Would you support town appropriations for the acquisition of:

	yes	no
conservation land	207	53
recreation facilities	165	97
affordable housing	206	73



9: Please describe your specific ideas regarding existing or new facilities.

GENERAL

Maintenance of existing land, trails, paths and facilities a priority over new facilities
I am for leaving things as natural as possible
Keep builders out of Lincoln
The sooner we buy all possible land for conservation, the less development will happen
Educate people about the role Lincoln has created of care-taker of a beautiful land-the biodiversity here must be preserved
Create spaces that bring the community into more common areas, like the new mall
Make use of DPW land on Lewis St. and move DPW to transfer station
Pave the stretch of Trapelo road between Lexington Rd. and the flower pot
Need weather shelter at commuter rail station--both directions
How about a "BENCH" on the train platform
How about a community effort to pick up litter

CONSERVATION/AGRICULTURAL/WILDLIFE

Put money into maintenance of current open space.
How about a place (stand?) on the canoe landing field to market local products (agricultural and other)
Large "conservation" parking area are inadequately policed crime zones
We need undisturbed land for marginal species
Increase invasive species control on town conservation land
Clear out brush - open vistas
Hire summer interns to attend to conservation land
Increase Lincoln schools educational use of conservation land
Survey open lands for important biodiversity & develop a management/restoration program for threatened natural habitats
Make some land available for horses and cattle grazing on town agricultural land
Increase local food production and consumption (organic only)
Identify land appropriate for vegetable farming
Improve the use of hay fields--get 2 cuttings
Meter water use on agriculture land at a lower rate than other land
There should be un-trailed, conservation land where people can walk (bushwhack) if they want to fight brush, etc.
Shoot a few beavers
Continue to ban hunting - ban fishing as well

PATHS/TRAILS

Restore and activate bike path plan
New roadside path along Weston Road
New path connecting Old County Rd. to path on Trapelo Rd.
Roadside path from Lincoln Rd. to Drumlin Farm on Rte. 117
More roadside paths and please buy no more property
Create a safe bike route to Walden Pond
Add roadside paths on all through roads
We need more smooth bike trails
Maintain bike paths throughout town
More biking trails & places to ride
Mountain bike trails
Open more trails for mountain bikes and take better care of all existing bike paths
Better trail signage
Clarify mountain biking trail signs
Better signs for designated parking areas
Connect all trails in one huge loop where possible
Link open spaces with paths along roadways
Connect North Lincoln with the rest of the town through hiking and biking trails
Pedestrian crossing for 2A at Lincoln Rd. to Battle Rd trail (preferably a tunnel)
Need safe crossing from North Lincoln trails to Bedford Rd.

New trail connecting Page and Lexington Roads
Continue to implement/enforce dog leash control rules on trails
Trails are wonderful--keep them maintained and make new ones
Maintain the Three Friends Trail
Cover muddy wet area in Black Gum Trail off Sandy Pond Rd.
Repair trails with board walks
Promote walking program for kids
Poison Ivy along bike path is dangerous
Concerned re: erosion and damage to ecosystem on bike trails

COMMUNITY/RECREATION CENTER

Senior or community center with room for exercise classes, cards, ping pong, meetings, etc.
A common restaurant/café/meeting area for families (usable in winter)
A park in commercial downtown with picnic tables
Renovate the vacant Pod at Lincoln Schools for a community center or recreation facilities
Save Pod A+B. Re-open Pod B- especially for cub/girl scouts
Create a multi-use building for pre-school/COA/after school meeting place/teen center
Create a Teen/Teen center
We desperately need a modern rec replacement for the pods
A facility with an indoor pool and gym would be amazing
A spa with a heated pool area for the elderly
If you build a swimming pool, use an ionization (non-chlorine) process for the water
Make arrangement in Concord so Lincoln residents could join indoor pool facility for less \$
Add an indoor swimming pool to school campus for students (adults at night)
Waterpark like swimming pool
Build skateboard park, teen center, and better pool with more features (diving, slides-watermark)
Squash courts in reek facility, with climbing wall for kids too

RECREATION FACILITIES

Remodel school facilities
School grounds and building could be better maintained
Concentrate on repairing school gym
Improve school facilities before creating new ones
Use existing facilities or developed land for new facilities
Codman pool needs repair
New recreational facilities that are free for Lincoln residents
More recreational facilities (i.e. basketball court) in North Lincoln
Build a toilet facility at tennis court
Skate park next to new toddler playground near Brooks gym
Make toddler playground improvements
Clear some space along the wooded side and end of the Town Hall soccer field
All weather turf field
More outdoor basketball courts
Golf course/club adjacent to Hanscom-Old Virginia
Cover the two tennis courts
Lincoln pool could use some shady areas
Make the Pierce House into a Rec. Center with indoor swimming pool
Soccer fields need maintenance, also playgrounds need trash removal
Need tennis backboards

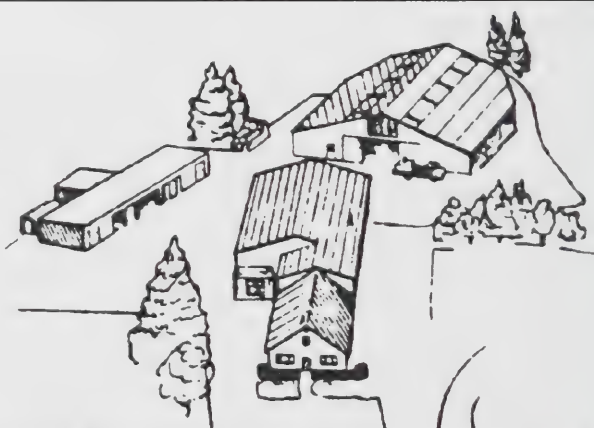
10: If there is a critical property you think should be identified for conservation, agriculture, trail or recreation purposes, please describe.

DeNormandie Hill / Fields	23
DeNormandie 55-acre land (north of Rte. 2)	5
Farrington Memorial woods	3
Audubon CR	2
Pole Brook between S. Lincoln Road & Rte. 126	1
Drane & Harrington/Rowe properties connected	1
Trail all around Beaver Pond	1
Shoreline of Fairhaven Bay (pleasant meadow)	1
The old horse farm on Lexington Road	1
Corner of Rte. 117/126 junction	1
South side of Old Sudbury Rd. to link Drumlin & Weston	1
Valley at southeast end of Farrar Pond--(Naiman/Brodney)	1
Davis field on Conant Rd.	1
North Lincoln - Old Bedford Rd. to Virginia Rd. corridor	1
Codman School A and B pods	1
Lands adjacent to potential roadside paths	1



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The Library Bookie

Lincoln Unplugged

By Jeanne Bracken

Everybody has read the alarming statistics. By the age of 18, children have seen 16,000 murders on television. The average parent spends 38.5 minutes per week in meaningful conversation with their children, while 56% of children between the ages of 8 and 16 have TV sets in their bedrooms and spend almost 5 hours a day in front of one screen or another (video games, anyone?) In fact, 36% of children aged 6 and under have TVs in their rooms.

The Bookie pleads guilty to living in a home all too “tuned in” to television. Four family members (all adults), four televisions on cable, and still some of these adults find, um, “conflicts” when they try to watch favorite shows. (“Favorite” in some cases means “it’s on and I’m sitting here.”)

So more than 20 years ago, in another town and another library, the Bookie ran one of the first “TV Turn-off” programs in the country. Whether or not it was successful depends on your definition of success; it certainly proved controversial, although the Bookie’s children were weaned away from The Tube for a brief, shining week. (We won’t go into the compliance or lack thereof by Mr. Bookie.)

It is with great interest and enthusiasm that we announce that Lincoln will be joining this year in the national “TV Turnoff Week” running from April 22-29.

The “Lincoln Unplugged” committee has an impressive array of members: the Friends of the Lincoln Library, various members of the library staff, librarians and administrators from the Lincoln and Hanscom schools, the Lincoln School Foundation, and the Lincoln PTA.

That is just the tip of the iceberg, because the committee is reaching into the community: METCO, Scouts, the Lincoln Garden Club, and the Council on Aging, among others.

The plan is to provide alternatives to The Tube, and the schedule is filling up with a lot of fun events to be held at the Lincoln

schools, the Hanscom schools, LPL, and other places around town.

Just a quick look at the varied events for all ages:

Monday April 23 is Katherine Hall Page Day. The local award-winning mystery author will be at the schools and in the evening at a reception at the library (7:30 pm).

Tuesday April 24 is Schools Day, with family reading, games, and other surprises.

Wednesday evening April 25 the Lincoln Public Library will host NPR commentator Bill Littlefield for an author talk and book signing. (7:30 pm)

Thursday April 26 is Peter Abrams Day. The Massachusetts author will be at the Hanscom schools during the day and at a reception at the Lincoln Public Library at 7:30 pm. Peter writes award-winning mysteries for adults and children from middle grades up.

Saturday morning April 27 the Friends of the Lincoln Library will have a special sale of children’s books at the Hartwell MultiPurpose room, with ever-popular singer-guitarist Ed Morgan entertaining.

Saturday night April 27 will find comedian hypnotist Steve Wronker in the Donaldson Auditorium. His very funny programs are respectful of the participants and audience members can volunteer to be hypnotized.

Other programs that week will include a music concert at Bemis Hall, perhaps a folk/rock concert at the LPL, a Shakespearean play and actors’ reception, and a whole lot more.

Your mission, should you accept it, is to turn off your television/video/computer games and tune in to family fun. Experts say it takes 3 weeks to form (or break) a habit, so start planning now for post-TV Turnoff events in lieu of TV. “You can do it; we can help!”

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Hummingbirds

Malinda Hatch, Stonegate Staff

Hummingbirds are one of many wild creatures that attract and fascinate humans. With their tiny size, high energy, and iridescent feathers (it is the male who has these), they are exquisite members of the bird family. And with approximately 330 species, they are the second largest group in the bird family. Some of them bear the names of gems -- Ruby-topaz, Amethyst-throated, and Glittering-bellied Emerald, to name a few.

They are only found only in the Americas, but here they have a diversity of habitat, occupying high mountains, dry deserts, rain forests, and lowlands. After mating, only the female takes part in raising the chicks, in a cup-shaped nest in which she ingeniously uses spider webbing to construct. She is a faithful parent, and may raise two chicks. It takes five to six weeks from laying the eggs to fledging the chicks. Hummingbirds are somewhat endangered, with twenty-eight of the 330 species being threatened, about nine severely. In the United States, possessing a nest, a captive bird, or even a feather is a felony offense. Hawks and spiders are predators, and praying mantis and bass have been seen taking hummingbirds.

In some ways, hummingbirds resemble insects. One insect, the hummingbird moth, is named because it is mistaken for the hummingbird when feeding. The bee hummingbird, weighing .06 ounces, when feeding is mistaken for a bee. It is the smallest bird in the world. Insects in flight have the highest metabolism of any creature, but the hummingbird has the second highest. Both insects and hummingbirds hunt for nectar in blossoms, and both pollinate plants in the process. Competition for blossoms is lessened because the insects see the red end of the spectrum poorly, while hummingbirds are attracted to red, leaving the red blossoms for the birds. Also, insects need a landing pad to crawl into the tubular blossoms that attract them, while hummingbirds can hover and get nectar by inserting their long bill and tongue into some blossoms' nectar that the insects can't reach.

The hummingbird's maneuvering seems more like a dragonfly's than a bird's. It can hover, fly straight up, and fly backward. When it hovers, it uses the down stroke to support most of its weight, and flaps its wings many times each second to do it. The ruby-throated hummingbird can flap its wings 55 times a second, and can fly as fast as 25 miles per hour. A hummingbird must eat more than its own weight in food every day to supply enough energy to hover. It would seem to be always about to starve, except that it can slow down its metabolism when food is scarce, or at night. It can also store food before long migrations, allowing it to fly hundreds of miles without stopping.

The hummingbird gets protein, which it needs along with nectar for energy, from small insects and spiders. Nectar supplies the ready energy needed to hunt and capture the insects. When they have a choice, hummingbirds select blossoms with a lot of nectar per blossom, like the trumpet vine, and plants that haven't been hybridized.

If you want to attract hummingbirds, there are a few simple things to know. The first is that if you undertake to feed them, you will need to consistently provide regular, clean nectar. Of course, one of the best things to do for them is to provide a garden with plants they feed on (see plant list below), and while you are at it, you can include nectar plants that attract butterflies. A garden will also attract insects for hummingbirds to eat, so don't use pesticides, which not only kill bugs but also may be ingested by the hummingbird. Perches (remove when temperature is at or below freezing) on the feeder are important to conserve the hummingbird's energy. Though hummingbirds like red, don't use food coloring in the nectar, as it may harm the birds.

Since you will be making a commitment to the birds, get a feeder that is easy for you to keep clean. A basin type is easier to clean than an inverted-bottle type. Use only sucrose (white table sugar) in a ratio of one part sugar to four parts water (sucrose is the type of sugar found in plant nectar). You can boil the water, but don't use distilled water, which lacks minerals the birds need. The solution can be refrigerated for one to two weeks. Never top off the solution in the feeder -- the birds won't drink old nectar. Over 90 degrees, the solution in the feeder will last two days; at 60 to 85 degrees, about three days. To clean, empty the feeder and flush with hot water. Try not to use soap. About once a month, soak the feeder for an hour in a solution of 1/4 cup of bleach to a gallon of water. Nondrip feeders and those with narrow ports help curtail ants and insects.

It is a thrill to see hummingbirds in the garden, and feels like a particular validation of one's gardening efforts. They are fast learners, and very curious. Once, in my garden, I was sitting quietly, when directly in front of my face, a hummingbird appeared. It hovered for a while and seemed to be watching me. Then it darted off. Such a moment is a treasure for a lifetime.

Plants attractive to hummingbirds:

Quince, weigela, buddleia, azalea, trumpet creeper, morning glory, lantana, and scarlet runner bean. Among perennials, monarda, columbine, lobelia, heuchera, dicentra, hosta, penstemon, agastache, and lupine.

Plants attractive to butterflies:

butterfly bush, scabiosa, phlox paniculata 'Nicky', rudbekia hirta, stokesia, heliopsis, echinacea, eupetorium dubium, lychnis chalcidonica, lavender 'Provence', aster 'Alma Potschke', verbena 'Homestead Purple', Milkweed

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The Trading Cards

By Florence Wallach Freed

She was old and fat, wore a musty purple dress almost every day, and when she wrote on the blackboard, we could see she had a hideous growth on the back of her leg. Her name was Miss Devereux, and she was our fourth grade teacher at P. S. 81, Riverdale, The Bronx, N.Y.C., in 1941-42. There were about twenty-five of us in the class, many of whom hated her and treated her as cruelly as they could. They dropped their books accidentally on purpose, threw spit-balls, put tacks on her chair, flew paper airplanes, made disgusting noises, gave her dirty looks, trekked mud into the class room, stuck gum under their desks, let their desk tops bang down, sang off-key – whatever they could do to make her life miserable.

And she retaliated – made kids stand in the corner or out in the hall, sent them to the principal, gave them zeros, kept them in after school, gave them extra homework, sent notes home to their parents, confiscated any toys or things they brought into school, made nasty remarks, and so on. No matter what she did, they only got worse. It was a regular war between the class and the teacher! One day when she was writing on the blackboard, my friend Gloria and I started to trade cards across the aisle between our desks. She suddenly whirled around and caught us in the forbidden act. She made us give her our precious cards, and in front of the whole class, tore them up, one by one, and let them drop to the floor!

As far as we were concerned, she might as well have cut off our arms! Trading cards were a terrific fad in those days – the girls had regular playing cards with all sorts of beautiful pictures including famous paintings, and the boys had baseball and football cards. We traded constantly and were very proud of our marvelous collections, which were a good way of making friends. You could just go up to anyone on the playground or in the schoolyard and say, “Wanna trade?” and off you’d go! Usually Miss Devereux would just take the cards away and return them on Friday at 3p.m. when we were dismissed. But this time, she was so distraught that she had actually torn them up. I was absolutely devastated, knowing I would have to start from scratch to build up a new collection. Somehow, I managed not to burst out crying.

I gradually built up a new collection by starting over with some old decks my parents gave me. I kept trading all the way through the eighth grade, acquiring many wonderful cards which I still have today in an old leather box. But every time I take out those cards, which my little Granddaughters, Sara and Rachel enjoy playing with, I think of Miss Devereux and contemplate what was really happening that year.

We had been a very good class through third grade, obedient, achieving nicely, having good relationships with each other and our teachers. But in fourth grade, three older boys were left back into our class. Their names were Ferd Ryder, Douglas Mason, and Richard Stone, great big bullies from wealthy families, trying to compensate for their problems. I realize now they were suffering from learning disabilities and/or emotional disturbances and should have been re-

ceiving specialized help. But then they were tall, husky, threatening creatures whose greatest joy was grabbing girls’ jump ropes and knocking us down on the playground. Some of the boys in our class who had previously been “good boys,” started to imitate them, and even a few girls went over to their side.

On top of this, fourth grade was the year to learn short and long division, and since these three boys, plus some of the other kids, had never memorized the multiplication tables they were totally at a loss. As a result, some of the worst acting-out would occur during arithmetic. Miss Devereux tried grouping the poorer students together and working with them separately, which helped a little, but not enough. So, by the time we got to the profound intricacies of long division, quite a few kids were lost, frustrated and angry, which caused them to misbehave whenever Miss Devereux turned around to write the examples on the blackboard.

My friend, Gloria, and I were doing fine in long division, but I guess we got carried away by the general disorder, plus our own fears of being perceived as “goody-goodies” or “teacher’s pets,” so we took out our trading cards. I remember distinctly that there was a gorgeous set of four historic paintings which I adored; “The Magna Carta,” “The Declaration of Independence,” “The Constitution” and “The Emancipation Proclamation.” I was missing “The Declaration of Independence” and was determined to persuade Gloria to trade hers to me for my set of “Blue Boy” by Gainsborough and “Pink Girl” by Lawrence. We were in the midst of that magnificent deal when we were caught and lost all of our cards.

So, after that fateful day, I hated Miss Devereux as the other kids did. But, to tell you the truth, before that, secretly, I hadn’t really hated her at all. She had the most beautiful handwriting – well-rounded and flowing, which I tried to emulate with some success. And she was a whiz at math, making long division seem a most logical and fascinating exercise to me. What I especially enjoyed was proving you had done it correctly, by multiplying the dividend by the divisor and getting the exact total amount as a result.

And I remember how she looked at me when she was tearing up the cards. It was a stare which was beyond anger; rather it seemed to be a gaze of total despair, that even I, one of her best pupils, had betrayed her along with the rest. I felt guilty then, and I can still feel it now. I learned that little children can really hurt big grownups, and I was sorry. I would never admit it then, but I admit it now.

P.S. The next year, Ferd Ryder and Richard Stone were sent to private schools, and Douglas Mason was placed in another class, to everyone’s immense relief. And eventually I did acquire all four of those superb historical cards, including “The Declaration of Independence,” plus “Blue Boy” and “Pink Girl”!

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Bring a Guest

Most Lincoln residents know that they never have to pay the general admission fee to visit the DeCordova Museum and Sculpture Park. But now, residents can bring guests to the Museum for free as well.

DeCordova has donated a library membership to the Lincoln Public Library. Lincoln residents can now “borrow” the pass for one day and the Museum’s general admission fee will be waived for their out-of-town guests. This day pass admits up to two adults and any children in the group under the age of 21. Please note that this pass is valid only for general campus admission and cannot be used for special programs or events.

DeCordova currently has 59 library members. This means that cities and towns such as Boston, Bedford, Belmont, Chelmsford, Concord, Littleton, Lowell, Sudbury, Topsfield, Watertown Wayland, have subscribed to this form of DeCordova membership.

What will you and your guests discover at DeCordova? Something to inspire, engage, and delight everyone in your group. DeCordova is the only major art museum in the region dedicated exclusively to the exhibition, interpretation, and collection of modern and contemporary American art, and has a particular focus on showcasing New England art. A visit to DeCordova is a unique experience. From the moment you arrive, you are surrounded by art as the Sculpture Park is the regions largest year-round outdoor sculpture rotating exhibition area. In addition to an ambitious exhibition program of loaned artwork, DeCordova has a Permanent Collection of over 3,500 paintings, photographs, sculptures, graphics, and works on paper; this collection serves as important documentation of modern New England art since 1940.

Lincoln residents—and now their guests with the library pass—can also participate in several activities at no additional cost. These programs include Artist Talks, Eye Wonder Family programs, and Guided Tours. DeCordova offers twice a month Artist Talks where featured exhibition artists discuss their varied approaches to their work, including such topics as where they find inspiration for their ideas, the process of creating their art, installation methods, and the issues surrounding materials and techniques.

You can also bring your guests to an Eye Wonder Family program, which are offered at the Museum once a month during Sunday afternoons from 1 – 3 pm. Eye Wonder activities focus on “seeing” and “doing” where families tour an exhibition and then create an art project together. These sessions are always led by an exhibiting guest artist. Eye Wonder is perfect families with children age 6 and up and visitors are welcome to just drop-in anytime during the scheduled program.

In addition to these programs, you can explore DeCordova with your guests on a Guided Tour. The Museum offers tours of the main galleries every Thursday at 1 pm and Sunday at 2 pm. Also, from May through October, Guided Tours of the Sculpture Park are offered on Saturday and Sunday at 1 pm.

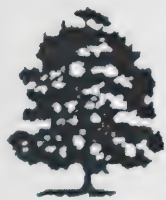
During your visit, remember to view the artworks in the DeCordova Museum School Gallery. This gallery offers students and faculty a unique opportunity to exhibit their work in a beautiful space. Throughout the year, students are invited to exhibit artwork created during their DeCordova studies. The gallery celebrates the process of student achievements at all levels of experience.

And if you visit DeCordova on the first Sunday of the month, make sure you stop by The Store between the hours of 2 – 4 pm for the Artist of the Month reception. The Artist of the Month program highlights some of the best work—quality design, craftsmanship, and creativity—that is happening in the area. This program reinforces The Store’s reputation as one of the best places to purchase unique items by New England artists. Upcoming artists include a ceramist, several incredible jewelry makers—everything from floral-inspired forms to beaded pieces—and a potter.

There is always something new and exciting to do at DeCordova. So next time you have guests, bring them to the Museum and share with them a unique art institution that is located in your own backyard. DeCordova is located at 51 Sandy Pond Road and visit www.decordova.org to view the full schedule of programs.



Artist Talk: Visitors participate in one of DeCordova’s many Artist Talks



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GHOSTS AT TOWN LIBRARY

By Harold T. McAleer, 1992

I went to a séance the other night. Oh, it wasn't billed as a séance; it was supposed to be something else, but, nevertheless, a séance it was. And at, of all places, the Lincoln town library! If you were there that night, walked up the stairs and looked into the room through the glass on the closed door, you couldn't tell what was going on. There were a lot of somewhat older people sitting in rows of chairs staring up at the front of the room, toward what looked like an altar of sorts, but was really a large open fireplace with photographs on its high mantle. There were two black rectangular objects on either side of the altar and, seated in front of it facing the people, was a man who looked like a preacher. He was a large man dressed in a blue blazer and gray slacks. He had salt-and-pepper hair, a large beard, and bushy eyebrows. He stood up and, in a somewhat agitated manner, waved his hands at the people, said something, and sat down. Then the people began to twitch and shake. Some bobbed their heads up and down, while others rocked from side to side, and others lifted their knees up and down. It was weird! What was going on?

When you opened the door you immediately knew. You were rocked back by the unmistakable sound of vintage Dixieland Jazz. This was the monthly meeting of the Friends of Classic Jazz at Lincoln Library, a group of stalwarts who gather to listen to both old and new recordings, trade anecdotes about the music and the musicians, and generally revisit the joys of their youth. This particular event was Program No. 104, a Potpourri of Classic Jazz, presented by Dick Freniere. Dick, a commercial artist in neighboring Concord, is a longtime lover of this uniquely American art form and a storehouse of lore and personal recollections of the jazz giants of yesteryear. At the same time his dynamic presentations make the music, and the musicians, come to life - as you shall see.

I went in and sat down and was immediately captivated. Dick would introduce the selection he was about to play. He described the setting and the musicians, adding comments about the various players, and then gave the signal to Ed Williams to start the tape. During individual solos Dick would leap up, shout out the performers name and start playing the imaginary instrument, pumping the slide trombone, blowing and fingering the comet, slapping the string bass, all the while with an expression of unmitigated joy, and we were likewise transported!

The high point of the evening, for me, came when Dick described a certain number he was about to

play. It seems that, years ago he had struck up a friendship with a janitor at the State Street Bank building who invited him home one evening to hear some old player-piano rolls. Dick brought along his wire recorder. Most of the music was mundane until the janitor said, "Here's one you might like; it was made by a fellow named Ferdinand Lamenthe in 1921." Dick realized that this was, indeed, Jelly-Roll Morton and set up his wire recorder. With the janitor pumping and the player piano thumping, Dick recorded Jelly Roll playing his original version of "Grandpa's Spells". Years later he transcribed it onto an acetate disc and thence onto the tape that he played for us that night. And as those chords and jagged notes came rolling out at us at breakneck speed we were transfixed.

We were all tapping and bobbing along to the music, and, when it came to the part where Jelly Roll lays his left elbow on the keyboard to create that growl on the bass notes, in that bit of syncopation that was the giant leap from ragtime to jazz, to a person we all stuck out our left elbows and banged them down on imaginary keyboards! I stared up at the fireplace mantle, at an early photo of Jelly Roll himself, seated at a piano, twisted on the bench, and looking at us with that cocksure arrogance of his youth. As the last strains of the number died away Dick said, "I bet Jelly Roll is up in Heaven smiling down on us." And I said, nodding up at the mantle, "No he isn't, Dick, he's right here with us." And then the hairs went up on my neck and the séance began.

Number after number rolled by. Gone was the hiss and the rumble and the scratch, as that sweet sound engulfed us, crisp and clear. We were no longer a group of oldsters in a musty room in a library. We were in a cabaret in New Orleans, a speakeasy in Chicago, a concert hall in New York, young and vital. And the long dead musicians were there with us. One by one they took their solos, Teagarden and Pee Wee and Fatha Hines, Sidney Bechet and Lou Waters and Mary Lou Williams, and, of course, Louis Armstrong. After one spectacular Armstrong number Dick shouted, "God bless you, Louis Armstrong!" and I looked up to see that big round brown face grinning down at us, like a chocolate moon, with those gleaming teeth and those shining eyes, and I was at peace.

And then it was over. The music died away and the spirits were all gone. We looked at each other sheepishly, rubbed our eyes, mumbled our goodbyes and went home. But we walked with a new spring to our steps and a new light in our eyes, refreshed and happy. Oh, you can keep your transcendental meditation, and your Valium, and your \$400-per-hour psychiatrists! Just give me a night at the Lincoln Library with my jazz buddies, to renew my vigor -and satisfy my soul!

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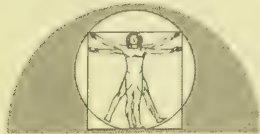
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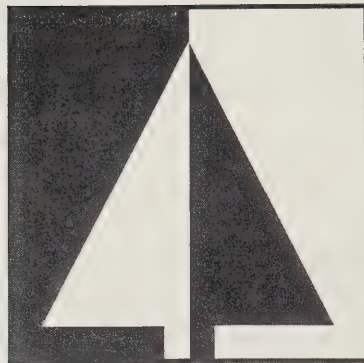
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Dear Readers,

Kick back and enjoy this issue. The authors are at their best. Just take a look at the contents below. Jane Langton has contributed a chapter from her next book "The Thurber Murder." Jane says "It's an attempt to write and draw in James Thurber style, .Another chapter coming this summer.

The cover photographer is Ruth Williams. She and her husband Ed have lived in Lincoln since 1948. Ed enjoys recording jazz on CD's and is an active member of the Library's jazz group and Ruth enjoys photographing jazz musicians. Ruth has also photographed houses for the Historical Society. Ruth likes yoga and has led classes at the Stone Church.

Ticks are here. Just received a call from a friend who has Lyme disease for the third time. Is anyone in town collecting data?

Want to become a published writer? Send us a piece you have written on summer break, also known as vacation, and we'll consider it.

Have a great summer.

Betty

Cover Photograph by Ruth Williams

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DR. SARA R. PANARELLO

Getting to Know Squirrels

By Kathy Garner

A resident of Farrar Pond Village commenting about squirrels might readily say, we certainly have lots of them in our area. During the last days of March, you could see them racing around in pairs, trios, and larger groups, going up tree trunks and into and out of rhododendron or other bushes, bounding over lawn areas, or perched on, to us precarious, but to them safe places, opening nuts. They are so common that we almost take them for granted.

A specialist in mammalian biology, Richard W. Thorington Jr., and his assistant, Katie Ferrell, have written a book called *Squirrels, The Animal Answer Guide* (Baltimore, The Johns Hopkins University Press, 2006). Thorington has been interested in squirrel behavior and biology since his boyhood. He is now curator of one of the largest squirrel collections in the world at the Smithsonian and is often asked many questions about squirrels. He and Ferrell work to “indulge our fascination with squirrels” and to answer as many questions as they can, hoping in the process to “provoke more questions and stimulate more inquiry into the biology of squirrels.”

They have organized information around the questions that they have been asked. A few topics from the list of 82 that appear on the contents page, along with a sentence or two from the answers, may give you a sense of the information the book covers.

Can squirrels see color?

Yes, squirrels have dichromatic color vision. They can distinguish color much like a human who has red-green color blindness — which means they can differentiate red or green from other colors, but cannot distinguish red and green from each other.

Do all squirrels have cheek pouches?

No, cheek pouches of various sizes are found only in ground squirrels — specifically in the chipmunks, antelope ground squirrels (*Ammospermophilus* spp.), rock squirrels, and

other ground squirrels (*Spermophilus* spp.), marmots, and prairie dogs.

Can squirrels swim?

Yes, there are many records of tree squirrels swimming. During their migrations, eastern gray squirrels may swim across relatively large rivers, as commonly reported in past centuries.

How far can squirrels jump?

This is one of those simple questions that is very difficult to answer. Nature writer John Burroughs described a squirrel that was released at the edge of a canyon and leaped off into space. He peered over the edge to see that the squirrel had safely caught itself on a small ledge, far below. That squirrel probably accomplished a world record leap, but it is not one that we would count because it was more of a fall.

Do squirrels fly?

The term *flying squirrel* can be misleading. Flying squirrels do not fly the way bats and many birds do. Instead, they glide. With the aid of a special membrane, they can glide from a higher perch to a lower one.

What causes the different coat colors of squirrels?

Hair is produced in the skin by cells forming a hair bulb in a follicle. During the growth of the hair, pigment cells form a substance called melanin that is deposited in the inner layers of the hair, the cortex and the medulla and give it its color.

Are there seasonal differences in coat color?

There is some seasonal variation in the coat color of squirrels. Take the eastern gray squirrel as an example, summer animals in normal pelage [Ed.’s note: the coat of a mammal as distinct from bare skin] are much browner on the sides, and winter animals are much grayer, with white fur on the back of their ears.

Are squirrels social?

Yes and No. The social systems of the 278 species of squirrels in the world range from completely asocial to highly social, with many permutations of sociality in between.

Do squirrels play?

Squirrels, like many mammals, engage in play behavior. Play behavior, normally restricted to young squirrels, can be solitary or social and has



Perched Squirrel Opening a Nut?, Photo by K. Garner

been documented in both tree and ground squirrels. Solitary play behavior can include running, climbing, jumping/leaping, twisting, tumbling, and play fighting with objects (e.g., twigs, leaves).

Do squirrels talk?

Squirrels communicate but they do not use language the way we do. Despite the literature, like the Doctor Doolittle books, that suggests that animals speak to one another, humans are the only animals that use speech. The vocalizations of squirrels are distinctive and you can learn to recognize them and the contexts in which they are given. The alarm calls will probably be the easiest to learn. In our neighborhoods, the eastern gray squirrels are most concerned about cats, and their alarm calls “chuck, chuck, kwa,” frequently alert us to the presence of neighbors’ cats before we see them.

How do squirrels avoid predators?

Squirrels, because of their size, habits, and abundance round the world are an important prey item to all types of animals. Because of this, over evolutionary time, squirrels have evolved multiple means to detect and elude predators. Described

below are eight common tactics squirrels use to avoid predators.

If you would like to obtain the book, the Concord Book Shop has ordered it but does not yet have it. The Newton Free Library has a copy, but you might have to wait a long time to see it because there is a waiting list. *Amazon.com* has it, and it is available if you order it on-line.

This article appeared in the May-June 2007 issue of the *Farrar Ponder* and is reprinted with the kind permission of the author,, Kathy Garner.

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Cover Photograph by Ruth Williams

Photographer is just one of Ruth's many titles. She's a wife, mother, great-grandmother, pharmacist, yoga teacher and gardener. Born in England, Ruth came to the US as a child and settled with her parents in Royal Oak, Michigan. Growing up, she worked alongside her mother, a pharmacist, until she met husband Ed.

In 1943, Ruth and Ed relocated to Cambridge, Massachusetts, and were married at the Harvard University Chapel. The couple built their own home in Lincoln, Massachusetts, in 1948, where they raised four sons and have lived ever since.

Capturing jazz musicians passionately performing is something Ruth Williams has been doing for a long time. It was her husband, Ed Williams, that got her into it. As he taped live performances of local jazz musicians, Ruth watched, noting the physical artistry before her. The emotions and expressions of these talented musicians inspired her to start photographing the live performances and ultimately produce a book of her noted collection.

Along with the many photos of jazz musicians, Ruth has produced photographs for several yoga books by Sue Luby for Prentice-Hall. She has also photographed historical houses in Lincoln, Massachusetts, for several of the Lincoln Historical Society's books. Photographs by Ruth have been exhibited at The Mall at Chestnut Hill, Highland Jazz, the Lincoln Council on Again, the Lincoln and Harvard libraries, Rivercrest in Concord, Massachusetts, and the Concord Art Association where she has been designated a Distinguished Artist.



"Still, it is morning, and it is Mexico. The sun shines. But then, during the winter, it always shines. It is pleasant to sit out of doors and write, just fresh enough, and just warm enough. But then it is Christmas next week, so it ought to be just right."

Mornings in Mexico, D.H.

Lawrence

A Writer Learns to Paint

By Mary Ann Hales

I went to Colonial Mexico to learn to paint. I was the only beginner in a group of twelve women and expected to learn plenty about watercolors but was surprised at how the experience of painting affected my thoughts about writing. My sister, Nancy, and I focused intensely on our painting during the two-week course, but in the back of my mind the question about writing versus painting kept intriguing me.

The first morning after we arrived, we were immersed in the use of clear water on paper, types of pigments, seeing shadows and my first effort to actually paint something on the paper I had carried

from Boston. My New England eyes blinked and squinted in response to the strong morning sun as we walked out into the plaza in front of the hacienda. My painter's brain whirled at the lush beauty and colors of the four-hundred-year-old hacienda where we were staying. My writer's brain kept trying to translate what I already knew into something I could use on watercolor paper. When my first painting dried as a pale and rather formless attempt to portray a clay pot next to a brick column, I snatched up my felt tip pen and wrote all over the painting, adding enough details so that it looked like something. I titled it "What I Learned," and commented on what pigments I had put on the paper and what had worked and what had not.

I had packed a spiral notebook and pens to take notes during the painting demonstrations. Little did I dream it would become so important to both of us. After the first day of painting, my sister and I got ready for bed and talked about all we had done during that long day. The rich, tropical scent of tuber roses in a vase on our dresser filled our room as the mild night air stirred the drapes. I sat in my bed, with my little notebook propped up on my knees, poised to jot something down. Thus Nancy and I began a bedtime ritual of jointly recording twenty thoughts for the day. For two weeks we continued this succinct but rich record of ideas, impressions, meals, and events in the notebook. This serendipitous compilation alternated with pages of information about types of pigments, blob people, graded washes and how to paint a landscape. I treasure those lists Nancy and I made together since they



will always bring back the specific details of our time together, learning to paint in a new country.

The small village outside the hacienda was a resource for our painting group. We painters were completely immersed in this culture of Mexico, since we were the only tourists. We went out one morning, coffee cups in hand, to watch a woman from the village make tortillas for both the hacienda guests and all of the school children. Her intense purple outfit was a strong contrast against the gray stone and concrete counter in front of her. She formed the tortillas by hand, first pressing the dough together with a black, speckled stone rolling pin on a concave stone "board." Then she patted a small amount of dough into a cake and flattened it in a wooden hand press. Finally she cooked three tortillas at a time over a wood fire on a metal drum top. Turkeys and chickens pecked in the dust nearby as we stood and watched beside clotheslines full of colorful laundry. A man on horseback rode up to buy something from one of the two small stores in front of the hacienda. Then he trotted down the dusty path toward the small river below.

As Nancy and I sat beside the hacienda, painting one afternoon in the shade of the acacia trees, men and women carried bundles to or from the valley and smiled and nodded shyly when we greeted them with "Hola." Some men had large sacks of flour balanced over their shoulders. Women carried baskets of clothing or food, or bundles of kindling. A large pig snorted and passed nearby, paying absolutely no attention to us. In the late afternoon, a man in a broad straw hat climbed up from the valley on foot, driving a herd of long-horned cattle and a band of bleating sheep in a cloud of dust, no more than thirty feet away from us. D.H. Lawrence echoed these scenes we saw in the daytime at night as I read *Mornings in Mexico*.

The paints on my beginner's brush could not adequately capture the colors of our landscape. I struggled to depict the dark green of the large cacti; the soft violet shadows in the deep arroyos on the mountains falling away from the distant mesa; the small Mexican houses painted red, yellow or bright green against the dry desert landscape. And everywhere, around it all, was the open cloudless sky and distant purple mountains.

The history of Colonial Mexico was engaging. Father Miguel Hidalgo, who ignited the Mexican Revolution in nearby Dolores Hidalgo in 1810, stayed in our hacienda and had stored his weapons and ammunition in a room very close to ours. Soon he was part of my painting and my dreams. In the hot sun at Mineral de Pozos, we were guided through the ruins of silver mines where thousands of indigenous people died making the Spanish conquerors wealthy. An exhibit in San Miguel Allende about the artist Frida Kahlo introduced me to her secret, angry, passionate letters, which she had hidden in a small, black, decorated metal box. Her words and disturbing paintings also made their way into my painting journal.

Throughout the watercolor course, I considered the difference between how I express myself in writing and might someday do so in watercolors. I asked my teacher for advice. "Fortitude," said Jonelle. "Have fortitude to keep painting," she told us. "Have courage to trust yourself." Ah yes, I thought. That moment when one faces the empty piece of paper, whether it has lines or sits on an easel, is a constant challenge. 'Don't be intimidated,' I told myself. 'Hold your breath and begin.' And yes, to begin that first stroke is the same heart-stopping moment for either art form.

Before I took this workshop, my impression had been that a writer can always go back and revise but that in watercolor it is difficult to alter what you have created on white, white paper with one stroke of your brush. Start wrong and you're sunk, I thought. Gradually I learned that much can be improved by adding other layers of paint, or blotting off pigment, or even just leaving things imperfect and forging ahead. I found that some elements are the same in art or writing: composition, elimination of unwanted details, a clear focal point, and the choice of the type of watercolor pigments or words to achieve the desired result. Even the concept of negative space in a painting could be compared to what the writer shows but doesn't tell the reader.

It took me a whole week after the course to bring myself back to the reality of familiar New England surroundings, because part of me was still lost in the people, music, foods, desert landscape and colors of Colonial Mexico. Gone were the mornings in Mexico where I lay in my bed under a

fluffy comforter and listened to the burros and dogs and doves begin a rich symphony to greet the day. Gone was the pleasure of seeing the beauty of Mexico in the paintings by my sister and our fellow travelers.

I'm back to my pen and paper trying to explain what it was like to be a writer, newly immersed in painting, in a remarkable place. I finally realized that I'm not really a beginning writer in the same way that I am truly a beginning painter. Perhaps my words do not adequately convey my introduction to this new way of expressing myself. I can assure you, however, that I struggled even more to capture on watercolor paper the magnificent arches in the hacienda courtyard or the fresh yellow of mesquite in bloom or a large pig strolling beneath a cactus. No matter how I choose to express myself in the future, I'm grateful to have both my paintings and my notebook to remind me of where I have been and who I was as a writer, painting in Mexico.

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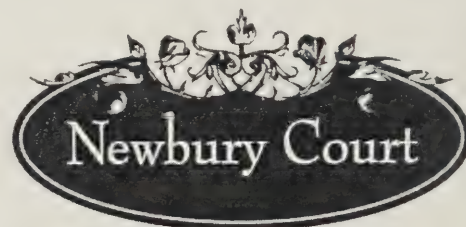
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THE WOODCHUCK AND ME

Henry A. Haroian

It had been a long drive. Jessica and I were glad and relieved when the car finally turned into our driveway. We were home with memories of five wonderful days in Montreal, Canada with our son, daughter and their families, celebrating our fiftieth wedding anniversary. The date was July 7, 1996. Now, I generally have a slight problem with dates and forgetting small items or tasks and perhaps a few other details such as the birthdates of our two children who were both born in June. One was on the 14th and the other the 16th, and I can never remember whether Sylvia's is the 14th and Henry's the 16th or vice-versa, but I will never forget July the 7th, 1996. It is forever etched in my mind and it remains there for two very specific reasons.

The first, of course, our milestone anniversary in Montreal; the second, my extraordinary encounter with an exceptional woodchuck which led to a startling realization that surely within the animal kingdom, and in any given specie, there must exist a range of intellectual capacity, and I concluded therefore that, perhaps similar to homo sapiens, the woodchuck could also experience a possible emergence of random genius - the birth of great minds. One could almost, with some stretch of the imagination, say they could compare, in their world, with the mighty intellect of a Copernicus, an Isaac Newton or even a Charles Darwin. Permit me to explain how I arrived at this remarkable frame of thought by focusing on the common woodchuck as the center of my study.

But first, let me briefly describe the site in our story. In his recent publication, *A Rich Harvest, The History, Buildings and People of Lincoln, Massachusetts*, John C. MacLean noted ... "water and till ran through the cracks in the ice as the glaciers retreated and the heavy till eventually settled into the ground.". Much of the land I live on contains such a progression of soil conditions as dark loam, a foot or more in depth, followed by six to ten inch layer of clay that covers deep beds of gravel. The

combination provides excellent conditions for agriculture and, in my particular case, a home garden.

It was on this ideal land that Jessica and I built our house more than 50 years ago and where a 50 by 50 foot garden was laid out shortly after construction had been completed. Now this was not your typical garden. It was a very special one indeed and meticulously maintained. No weed of any variety had the temerity to poke its head above the soil. To do so meant instant decapitation. Nothing escaped the razor-sharp blade of my long handled weeder. Each growing plant was carefully staked, watered, fed and even talked to. Our dog Lance excelled in keeping out deer, woodchuck and any other wildlife that cast covetous eyes on the crop and the garden thrived. Then tragedy struck. Lance was struck and killed by a passing car and soon wildlife began to eat my vegetables down to their roots. The fence, without Lance, was no real barrier to their appetite and determination. In desperation, I installed electric fencing around the perimeter of the garden and it appeared to have solved the problem. Later, an underground drip irrigation system was also installed and then Jessica began to complain that each tomato was costing us ten dollars each and that the garden was not cost effective. This was the situation just before we left for our Montreal celebration.

My first act upon the return from Canada and while the car was being unloaded, was to take a quick peek at the garden. I could scarcely believe my eyes. The once impeccable vegetable beds lay in ruin. But more was yet in store for me. There, almost in the center of the garden, lay a jumble of fist-size stones, clay and gravel. How did this happen? The stony gravel normally lay at least two feet beneath the topsoil and here it was on the surface of the garden in a huge pile. Then I discovered the infamous hole about five inches in diameter and instantly knew the electric perimeter had been penetrated. Further investigation revealed the wood-

chuck - and this was the genius of the specie referred to earlier - had surveyed the problem and found the solution. It had tunneled a hole inches away from the electric fence, dug under the fence and tunneled its way to finally surface in the center of my garden - a lush veritable woodchuck paradise. Who would have thought a small humble woodchuck could have outwitted an experienced gardener like me, a man with college degrees no less. My ego and self confidence had been rudely shattered.

I was seething with anger and the hot humid air was not helping. Dashing into the house I grabbed the 22 rifle and, knowing the woodchuck would be alerted if I returned via the back door, changed direction and exited from the front of the house instead. I carefully made my way to a large maple tree and hid behind it. My vantage point, about seventy- five feet from the garden, provided a clear view of the entire back yard. I remained huddled behind that tree, immobile and very quiet. Mosquitoes dive-bombed and buzzed me; they drained blood and toasted each other but throughout the ordeal, I winced, perspired, and remained silent and motionless. It was sheer torture. Suddenly, after a long miserable wait, the tall grasses began to

move ever so slightly. The rifle came up - smoothly, quietly and I waited. There was a slight parting of the grass and the woodchuck appeared in my gun sight. It cautiously stood upright on its rear haunches, looking around in small jerky movements. I took careful aim. The woodchuck was in the crosshairs and definitely a goner. Then - suddenly - like a thunderbolt - it struck me! I was about to take the life of this furry little genius for eating vegetables! Logic once again prevailed - anger scurried away and vanished. I understood woodchucks are vegetarians and my garden was tempting vegetation. This particular woodchuck, genius that he was, could not distinguish between natural vegetation from the garden variety and ate from either only to live and survive. Growing the garden was only a useful pastime for me. It was no contest. The rifle came down, the hammer carefully released and carried into the house again. The garden would be repaired the following morning and I would have to find a new strategy to deal with the woodchuck.

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Spend the Summer with Artists

This summer the DeCordova Museum and Sculpture Park is hosting several Artist Talks on Saturday afternoons. These sessions, which are free for Lincoln residents, are a great way to meet the artists featured in **The 2007 DeCordova Annual Exhibition** in an informal setting. Each artist will lead a group through their work in an open, inquiry based tour where questions are encouraged. The Artist Talks are an important education program for DeCordova as they help introduce visitors to the artistic process and to New England artists.

The tours will be held on the following Saturdays at 3 pm: May 19; June 2, 16, 23, and 30; and July 14. If Lincoln residents would like to bring guests for free, they can reserve passes available at the Lincoln Library. The Talks will be given by the following artists:

On May 19, Sandra Allen, also of Massachusetts, will discuss her drawings of trees which are so skillfully rendered that they first appear to be photographs, particularly when seen at a distance or in reproduction. But once one approaches them, the marks of the pencil are easily seen, and the evidence of the artist's virtuosic hand is clear. For the **DeCordova Annual**, Allen created the thirty-seven foot tall, scroll-like drawing specifically for the wall at the bottom of Museum's Grand Staircase.

The June 2 Artist Talk features Vermont artist Sarah Amos; she creates large and technically-complex prints that are landscapes of place, imagination, memory, and culture, where layers of marks, patterns, and colors overlap to form visually elaborate images. While each print is unique, thematic threads run throughout the work, tied together by a repeated vocabulary of forms. A master printer and native Australian who has lived in Vermont since the early 1990s, Amos is inspired by the art and geography of Australia as well as that of many other cultures.

On June 16, art-world trickster and comedian Jeff "Jeffu" Warmouth will give the Artist Talk. His latest extravaganza, *SPUDNIK*, is based entirely on a stupid pun. With video, dioramas, sculpture, and photographs, Massachusetts artist Jeffu simultaneously pokes fun at the political history of the space program, American cuisine, consumer culture, and—of course—the pomposity of museum displays.

The June 23 Talk features photographer Elke Morris. Her images focus on working class neighborhoods in Lewiston, Maine, and she alters the results in Photoshop to create an artificial sense of place. At first glance, the pictures appear to display tiny toy neighborhoods, or model towns, an effect achieved by blurring certain areas of the photograph and choice of subject matter. For example, by highlighting a dilapidated clothes-line, Morris draws attention to the detritus of daily life in neighborhoods that have been left behind by the technological revolution.

Massachusetts artist Ria Brodell will give the June 30 Artist Talk. Brodell observes and records her world of imagined creatures in narrative drawings and brings them to life in accompanying sculptures. The *Distant Lands*, Brodell's name for her fantasy world is a place where worms and bunnies

combine to create long fuzzy Wormbunnies, and guinea pigs mix with dinosaurs to make scaly Guineasaurus.

July 14 is the last Artist Talk of the season and Anne Lilly will be featured. Lilly's participatory kinetic sculptures create complex and compelling spatial and formal relationships from straightforward materials and simple systems. Through precise engineering, this Massachusetts artist transforms inert and lifeless industrial materials into objects that move with a grace and seeming intention more organic than mechanical. Steel rods become fronds, legs, tentacles, and branches, brought to life by the touch of Museum visitors.

Originally titled the *Artists/Visions* series, the **DeCordova Annual** has showcased the works of emerging, mid-career, and established artists since 1989. This exhibition highlights the work of a limited number of contemporary artists from the six New England states and emphasizes the quality and variety of works rather than any single or overarching theme. Each year the **DeCordova Annual** seeks to feature some of the best, most innovative and gifted artists working in the region. The **DeCordova Annual** is the backbone of the Museum's exhibition program, solidly reflecting its mission. The series also reinforces DeCordova's commitment to regional artists, and its leadership position in celebrating contemporary art in New England. The exhibition is organized by Director of Curatorial Affairs Rachel Rosenfield Lafo, Curator Nick Capasso, and Koch Curatorial Fellow Lisa Sutcliffe.

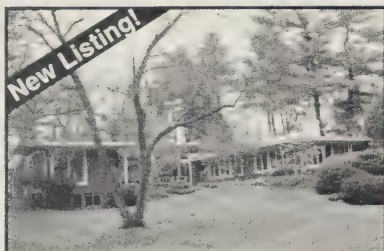
DeCordova is open Tuesday through Sunday, 10 am to 5 pm and on selected Monday holidays. Children age 5 and under, Lincoln residents, and Active Duty Military Personnel and their dependents are admitted free. Visit www.decordova.org or call 781/259-8355 for further information.



Sandra Allen, *Schism*, 2004, pencil on paper, 72 x 42", DeCordova Museum Collection; Gift of the Artist 2006.40



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LINCOLN-Dramatic and tranquil best describe this five bedroom, four bath Contemporary offering generous spaces for both work and play. Special features include: Cathedral ceilings, open floor, new kitchen, new master bath. Lower level guest suite opens to slate patio and pond beyond. Convenient commuter location. \$1,295,000



LINCOLN-Sparkling ground level unit w/lots of windows, views of conservation land. Many updates include gleaming hardwood floors, tile backsplash & new stove, marble floor & new vanity in master bath, newly painted walls & woodwork. Direct access to patio & yard from living room, large eat-in kitchen, 2 ensuite bedrooms, & laundry. Conven to amenities. \$389,000



LINCOLN-Water front property at edge of 88 acre pond. Sun filled Contemporary with spectacular views. Significantly renovated in the 90's. The lower level has a large finished family/media room with a fireplace. There is a separate 47x24 artist studio/office/shop or potential auxiliary apartment. \$1,399,000



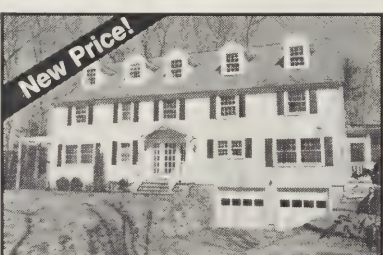
LINCOLN-Captivating crafts-style home at the end of a country lane and surrounded by beautifully landscaped 3.11 acres which abuts hundreds of acres of conservation land. Long views of pastoral fields. Custom cherry cabinets, Portuguese and Delft tiles, maple and cherry floors, brick patios and more. Separate barn/garage offers potential workshop and au pair space. \$2,290,000



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The Mah Jong Game

Florence Wallach Freed

I'm coming home from the Barnard Preparatory School and get off the subway at the end of the line, at 242nd street, Broadway, in the lovely Riverdale section of the Bronx, N.Y.C. It's a gorgeous day in 1949, and as I walk up the long hill toward my apartment house, I see that the magnolias are blooming on the spacious grounds of Manhattan College.

I'm wearing my blue serge uniform with a white middie blouse, bobby sox, saddle shoes, and my sweater-of-many-colors which my Aunt Dorothy knitted for me. But, best of all, around my neck on a silver chain, is my boyfriend's college ring which he recently gave me when he asked me to "go steady." I unzip my sweater, -caress the ring dreamily, and start thinking of the new taffeta dress I'm doing to buy on Saturday for my "sweet-sixteen" party. It will be at Tavern-on-the-Green in Central Park at the end of May. I imagine us dancing around surrounded by our friends.

But today is only Thursday and I have a ton of home work to do including a whole page of quadratic equations (remember those?), a report on how little Epie transformed lonely old Silas Marner, and memorizing "La Marseillaise" in French and English. I'll also learn to play it on the piano and accordion. I'm so happy I start singing "Marchons, Marchons" until I arrive at the lobby of my house, am greeted by jovial John-the-Doorman, and take the elevator up to the fifth floor, to apartment 5C.

As soon as I open the door I hear the sounds of Mah Jong tiles clicking and clacking, and my mother and her friends calling out "two flowers," "one bam," "three dots," "two cracks" until one cries triumphantly, "Mah Jong!" They're dressed nicely for the occasion and there are sterling silver dishes of chocolate truffles, petit-fours and cashew nuts on the coffee table, as well as glasses of ginger ale. I've known my mother's friends since early childhood, and my favorite who is currently "out" or not playing a hand, immediately comes over, hugs me to her ample bosom and kisses me. Her name is Millie, she's got a gorgeous head of thick black curls, and she's the terrific head counselor of Camp Wahanda where I go every summer.

Millie comes with me into my bedroom so we won't disturb the game, and asks me all about school, what I'm reading, what music I'm playing, how my boy friend is doing in college, how we're getting along – everything I love to be asked. She herself was a seventh and eighth grade teacher before marrying and having children. She plans to return to work when her teenagers go off to college. She repeats what she always tells me, that it's very important to have a professional career when I'm older.

She asks what I might like to become and I say I'm interested in psychology. I have recently read Carson McCullers', The Member of the Wedding and The Heart is a Lonely Hunter which revealed what I think of as the deep down inside world of a person, and that's what I want to understand. Millie strongly encourages me, explaining there will be more and more positions available in school and clinical psychology, where one can really help children, teenagers, and adults. Also, she suggests that I read The Glass Menagerie by Tennessee Williams – she'll lend me her copy.

Suddenly our conversation is interrupted by the painful sounds of one of the women crying in the living room. We rush there and see that Bessie is sobbing uncontrollably. My mother gets up and quickly brings Kleenex and a glass of water and puts her arms around Bessie's shoulders. Ruthie and Judy hold Bessie's hands across the table. Everyone waits quietly while Bessie cries, and cries and cries. Eventually, my mother says gently, "Bessie, dear, what is it, tell us what has happened so we can help you." Sobbing as she speaks, Bessie blurts out that her husband, Dave, is having an affair with a younger woman, and wants a divorce.

Everyone is shocked; this hasn't happened in this group before, although they know of other such cases in their larger community. Bessie is utterly devastated; she had no idea anything was wrong. She still loves Dave who is a friendly, good-looking, successful businessman. They have two children already in college, both of whom are begging their father not to leave. Bessie goes on and on describing in detail how and what her husband told her, what she knows about the other

woman, how her heart is broken forever. First she blames the other woman, next she blames herself, and then she expresses deep anger toward Dave for betraying her. She speaks of her fears of being abandoned and having to live alone. During this outpouring, the women, who are usually most talkative and vivacious, sit quietly and listen intently, looking sympathetically into Bessie's eyes. Bessie gradually regains some of her composure and the talk continues. When it gets very late, Ruthie and Judy walk Bessie home, leaving our house with their arms locked in hers. I know that these women, who are like sisters to Bessie, will support her throughout her tragic ordeal, for months, even years to come.

Some years later when I'm in graduate school studying to become a psychologist, and learning the basic principles of psychotherapy, I think back to that day. I realize I was privileged to witness an example of appropriate ways of responding to someone in emotional distress and crisis. My mother and her friends, who had no formal training in any of this, showed immediate warmth and caring. They gathered closely around and listened seriously without interrupting. They did not moralize or take sides. They allowed deep negative feelings to be expressed without trying to suppress them. They never said, "Don't cry." They did not offer any superficial solutions. They did not talk about themselves, or other people, or any other things they knew. They focused on Bessie's experience and Bessie's feelings. And they made themselves available to her through the long run, which eventually included her painful divorce, employment in a college library which she liked, and eventually a happy remarriage.

When I look back upon my life, I clearly remember that beautiful day when I was young and happy, almost "sweet sixteen," and thinking mainly about myself as I walked up the hill. And I recall, with gratitude, how Millie helped me to clarify my interests, and strengthen my goals. And I remember that pivotal moment when Bessie's cries pierced the air and stopped the Mah Jong game. Surprisingly, my mother allowed me to remain in the living room, and learn how to really listen to someone else.

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Presidential Relations a Bridge to Revolution

By D. Michael Ryan

Little known is the fact that among the momentous events that transpired on 19 April 1775 at the dawn of a revolution stood the ancestral relations of five future U.S. presidents. The chief executives would be John Adams, John Quincy Adams, James A. Garfield, George Herbert Walker Bush and George Walker Bush. Their relational predecessors were Capt. William Smith of Lincoln, Private Abraham Garfield of Lincoln, Private John Garfield of Lincoln, Dr. Samuel Prescott and brother Abel Prescott, both of Concord.

Recently arrived, politically connected, landed through marriage, William Smith was a surprising selection to serve as captain of Lincoln's volunteer minute company in January 1775. His sister Abigail had married (1764) an upstart attorney named John Adams who was representing Massachusetts in the Continental Congress. The couple's first son was named John Quincy.

Smith's 19 April exploits included signaling and mustering his company that was the first to arrive for the support and defense of neighboring Concord, offering his command to dislodge the Regulars from North Bridge (though ignored with preference given Acton, it marched fourth in the advancing column), participating in the Concord fight and chasing the bloodied Redcoats back to Charlestown. For a time, rumors (incorrect) circulated that he had been killed at North Bridge causing Abigail and John to investigate and quell their fears by rushing to Lincoln. For his efforts, Billy had his horse stolen by the British soldiers and was overlooked for a field grade promotion in the new Massachusetts Army.

Following occasional military enlistments, privateering as a captain of Marines, family abandonment and several failed mercantile efforts, Billy died destitute a good distance from home in 1787 of alcoholism at the age of 41. His sister's husband John went on to become the second president of the new republic (1797-1801; Federalist) and the Adams's son John Quincy (Billy's nephew and visitor to the Lincoln home) served as the sixth president (1825-1829; National Republican).

The town of Lincoln (in its 21st year of existence) actually had two military forces respond to the 1775 alarm – Smith's minute company and members of the militia under Capt. Samuel Farrar. In the ranks of the former (according to some rolls) was John Garfield (Gearfield) while the latter included his cousin Abraham whose 19 April adventures and observations along with seven fellow Lincoln militia men were documented in a 23 April deposition. About four months following the armed clash with the King's soldiers, Abraham would die unexpectedly of unknown causes (camp fever or dysentery?) at age 28.

Abraham's brother Solomon moved the family to Worcester, NY but remembered and memorialized his sibling's selfless, heroic acts on behalf of liberty in the naming of a grandson Abram (shortened Abraham) who settled in Ohio. This grand nephew of a Lincoln militia man and cousin of a

minute man produced a son James Abram Garfield who became the 20th president of the U.S. (March-September 1881; assassinated in office).

On the evening of 18 April 1775, Dr. Samuel Prescott of Concord visited his fiancée in Lexington. Being a physician and thus exempt from military service, he volunteered as an alarm rider along with brother Abel. While departing Lexington, Samuel fell in with two riders Paul Revere and William Dawes who were hastening to Concord with news that the Regulars were on the road to that town. Joining the pair in their mission, Prescott was the only one to escape a Redcoat patrol ambush, spread the alarm to Lincoln citizens (received quickly by Smith) and arrive in Concord with the horrific announcement.

While Samuel continued on to Acton and Stow, his brother Abel rode to Framingham and Sudbury. Upon return to Concord as the Regulars were hastily departing, he was shot by a Redcoat and within four months died of the wound and dysentery at age 26. Samuel became a military surgeon and was captured by the British army in 1776 at either Ft. Ticonderoga or aboard a privateer at sea. In 1777 at age 26, he died in a Halifax military prison. A sibling Benjamin served out the war as a Continental Army surgeon.

The Prescott brothers had a sister Lucy who married a young Harvard graduate and Concord attorney Jonathan Fay (ancestral roots to England's King Henry II). A grand daughter of the Fays – Harriett Eleanor Fay – married the Rev. James Smith Bush and the Bush family memorialized and honored their patriotic physician ancestor of 1775 by naming a son Samuel Prescott whose son Prescott produced a son George Herbert Walker Bush the 41st president of the U.S. (1989-1993; Republican). President Bush in turn had a son George Walker Bush the 43d and current president (2001-?; Republican).

Thus it is that the fascinating combinations of material and family history from Lincoln and Concord directly involved with the events that began United States independence, liberty and freedom had demonstrative links to five presidents of the republic including the only two sets of father-son chief executives. These connections and their importance in the formation of America and its people should never be overlooked or forgotten for the move ahead to the future must always be within the context and knowledge of the journey past.

D. Michael Ryan is company historian with the Concord and Lincoln Minute Men, an 18th Century volunteer history interpreter for the national Park Service and Associate Dean of Student Development at Boston College.

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The Thurber Murder – Chapter One

By Jane Langton

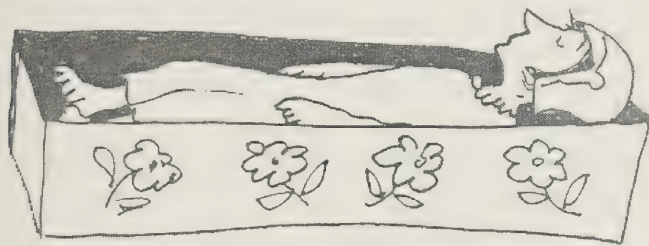
"The Jolly Funeral" describes the tumultuous obsequies for Evangeline Smelt, the late cousin of my hero Chester Braithwaite.

THE JOLLY FUNERAL

Balloons! The church was afloat in gas balloons! Two beaming little girls in pink dresses capered at the door, handing them out to their mother's grieving relatives and friends.

Too startled to refuse, I took one and carried it into the sanctuary, which was nodding with the balloons of other embarrassed people.

But this unusual spectacle was not the only surprise. Another was the Open coffin directly below the pulpit.



There she lay, my cousin Evangeline Braithwaite Smelt, stretched out in the casket with her eyes closed as if she were only napping. As I shuffled into a front pew and sat down with my balloon, had a close-up view of the pale face of my deceased cousin. At once I had the creepy feeling that she was listening, ears cocked to catch every whisper and muffled sob.

Glancing left and right, I tried to identify my fellow mourners, but I recognized only the bunny-hopping poetess and the Bixby-Smythes, those happy newlyweds. But then an old gentleman beside me spoke up in a jocular whisper, "Freddy Forsooth here. Meet my ball and chain." Beyond Freddy his wife tittered and waggled the string of her balloon.

Before I could introduce myself to Mr. and Mrs. Forsooth, the organ began wheezing the prelude. I couldn't believe my ears. It was *Happy Days*

Are Here Again. Surely the organist was misinformed about the nature of the occasion!

But no indeed. Perhaps I should explain that Evangeline's bereaved husband Arthur Smelt was a man of a rather eccentric nature. An abstract painter by profession (specializing in right-angled triangles), Arthur had apparently decided that the service should be a mortuary jamboree rather than a ceremony of mourning.

The box in which Evangeline lay was a case in point. It was not the usual casket of mahogany or walnut but a simple pine box. Arthur had decorated it with painted posies.

And his twin daughters had been brain-washed into thinking of the service as a jolly party. They were bouncing up the aisle with baskets of rose petals, tossing them left and right like flower girls at a wedding. Then at last Arthur, wreathed in smiles, mounted the pulpit and called for a hymn

Obediently we shambled to our feet, our fingers encumbered by the strings of our balloons, fumbled with our hymn books and began to sing --

O Paradise! O Paradise!

Who doth not crave for rest?

Who would not seek the Happy Land

Where they that loved are blest?

In my opinion this question was debatable, but it was obvious that Arthur pictured his deceased wife frolicking off a cruise ship in some celestial vacation spot, her steamer trunk packed with flowing white garments, a pair of wings, et cetera.

It was time for the eulogy. At this point Arthur was edged aside by a solemn clergyman in a black gown. Mournfully Reverend Virgil Dirge praised Evangeline as an angel of saintly piety. "How tragic," intoned the padre, "that this young woman should have been cut down in the flower of her youth."

These remarks introduced a note of honest grieving into Arthur's festive arrangements, but they were interrupted by a disturbance at the back of the room. The entire congregation swiveled to stare past our bobbing balloons at the large untidy woman who was muddling her way into a rear pew.



There was a thump as a hymn book fell to the floor, a clumsy scrabbling as she plumped herself down, and then another thunderclap as she dropped her pocketbook. I recognized her at once as Mrs. Madeline Dalhousie, a distant relative of Evangeline's on her mother's side.

For an instant I was aware of another occupant of the pew, but at once he fell out of sight to retrieve the fallen objects. Before turning my attention back to the pulpit I waited for him to pop up, but I saw only Mrs. Dalhousie reaching up as though to grasp at dust motes in a shaft of sunlight.

"Let me assure you," boomed Reverend Dirge, recapturing our attention, "that the early death of this young woman was not an act of self-destruction." Lowering his voice as though sharing an intimate secret, he said, "In a moment of spiritual confession she once expressed her scorn for the timid souls who seek to escape the challenges of daily life. She swore that she, Evangeline Braithwaite Smelt, would defy the Grim Reaper with her last breath. She would, she said, get a half-Nelson on his neck and wrestle him to the floor."

At this there were tears and gasps of admiration,

But of course this was not at all the jolly mood that Arthur was trying to create. Plucking a balloon from one of his little daughters, he bounced back into the pulpit, nudged the pastor aside and

cried, "Let her go!" Holding his arm aloft, he released the balloon, which was white as the driven snow.

Open-mouthed, we watched it drift up and bob against the ceiling as if trying to nudge its way through the roof and soar straight up to heaven. Naturally it stood for the sublime ascent of Cousin Evangeline's immortal soul.

Of course we got the message. Galvanically we opened our nervous fingers, released our own balloons and watched them float softly up to the ceiling. But Arthur had not reckoned with the light fixtures. One of the balloons bobbed against a dangling bulb and exploded with a loud report.

Other explosions followed. Outdoors Crosby set up a howl, accompanied by yips from the teacup poodle and roars from the Great Dane.

It was bedlam. The noise was loud enough to wake the dead.

Which is precisely what it did. In spite of the racket, I was close enough to the casket to hear a muffled groan. Stupefied, the rest of the congregation saw the dead body stir, and then, while strong men gasped and women screamed, Cousin Evangeline reared up in her coffin and gazed wildly around. Then, glowering fiercely, she pointed a trembling finger and croaked, "*J'accuse!*"



"*J'accuse!* It was Emile Zola's thundering call for justice in the Dreyfus affair. Was my poor cousin accusing someone of something? Who? And if so, of what?"

At this there was another explosion – a bursting balloon? A gunshot? – and Evangeline flopped back in her casket, stone dead for the second time.

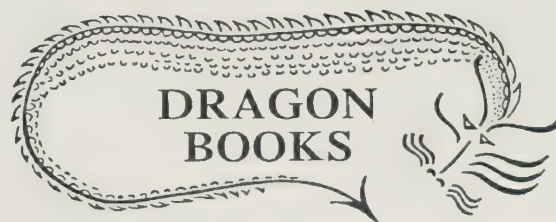
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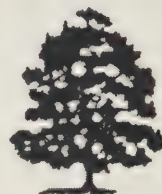
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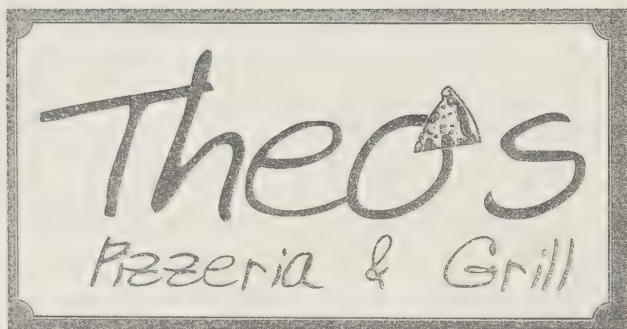
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The Library Bookie

Did *You* Unplug?

By Jeanne Bracken

The last week in April, the Lincoln Public Library (LPL) was a hoppin' place. With three author visits, two game events, and a folk concert, plus a comic hypnotist who entertained in the Donaldson auditorium at the Lincoln schools complex, all we were missing was a partridge in a pear tree. Why?

Because for the first (and probably last) time, Lincoln joined the national "TV Free" week, April 22-29. It was a lot of work, but luckily we had a lot of help. Half of the fun was the collaboration with several groups: the library staff, the school librarians and principals (Lincoln and Hanscom), the Lincoln School Foundation, the Lincoln PTA, and the wonderful Friends of the Lincoln Library (FOLL) pitched in.

The Bookie knows better than to try to name the people who made Lincoln Unplugged happen. Names are forgotten or misspelled, feelings are hurt, guilt happens. A lot of people did a lot of work, some more than others, and you know who you are, and Lincoln loves you for it.

Was Lincoln Unplugged a rousing success? Yes, maybe, and no. The town-wide collaborators included celebrity appearances at the Family "Read-in" at the schools: Police chief Kevin Mooney and Dan Pereira of the Rec Department among others. Folks from the Council on Aging taught a handful of enthusiasts how to play Mah-Jong (or, rather, how to learn to play Mah-Jong). The FOLL found some Dungeon Masters to lead a Dungeons and Dragons campaign on Saturday afternoon.

Authors Katherine Hall Page and Peter Abrahams made terrific presentations in the schools; they and Bill Littlefield entertained a mixed group of adults and kids at library receptions. Friday evening singer/songwriter Chris O'Brien (fresh from "Prairie Home Companion") had everyone tapping their toes.

The FOLL special sale of children's books, the first in their new location in a Hartwell School pod, was a huge success despite the last-minute cancellation of kids' favorite musician Ed Morgan (who kindly stayed home with his stomach bug).

Would we do this again? Maybe, but we would sure change some things. First, the timing. The rest of the country does not have the 3d week in April off, but for Bay State librarians, the April school vacation is Prime Time for Programming. Even before Unplugged started, our kids' librarians were already pooped from sports-related events like visits from Wally the Green Monster and the Frisbee champ.

Besides which, the national TV Free week just happens to coincide with TV Sweeps, when all those favorite programs finally have new episodes after weeks of reruns.

The size of the audience was disappointing for the evening programs. Folks who came were charmed and enlightened, but there were plenty of empty seats (even for the Chris O'Brien concert, which drew an audience of nonresidents who had called to ask if the concert was really free? One family, disbelieving, called twice.)

There is no way to quantify the results of Lincoln Unplugged. Another time we might have people (and kids count!) pledge to watch less or no TV, play no computer games, turn off the video/DVD player and read a book. We might have challenges among families, classes or other groups.

We think a weekend of programming would be about right. We just have to pick a time that doesn't interfere with soccer, homework, trips to the Vineyard, the NCAA Final Four, the Stanley Cup, the World Series, the "American Idol" finale, and any episode of "Survivor." (For that last one, the Bookie thanks you.)

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WHERE IT STARTED—The Military - I

By Rob Stuart-Vail

My military career began when I was called up for the Army in March 1945, the minute I was 18, because I had signed up for the “enlisted reserves.” On the appointed day I appeared at Columbia Station in Albany, got aboard a troop train, and went to Fort Dix, New Jersey for processing.

Less than a week later, we were on the move, destination unknown. The train was headed south, we knew, and a young fellow my age, with a strange accent that I now recognize as being the “Boston accent,” told me that he had heard a rumor – we were going to “Camp Gahden Jahja.” This was no help, but he repeated it several times, until finally I began to realize that he meant, “Camp Gordon, Georgia.”

Well, it was getting dark, and we gave up guessing, in favor of getting a night’s sleep, drawing lots for the lower bunks, made up from the seats. I was left with an upper, but tired as I was didn’t much care, so I swung into it and quickly dozed off.

We had left New Jersey wearing our winter uniforms and overcoats. The calendar pointed to spring, but temperatures had been at normal end-of-March levels for that part of the country.

In the hour just before dawn, we were awakened by the shouts of our sergeants, urging us to get in line for the toilets, and then hurry to pack our heavy coats and jackets into our duffle bags. Breakfast was not memorable, probably just coffee and a roll, and shortly after sunrise, the train came to a halt.

We were ordered to shoulder our duffle bags and get out. Soldiers poured out of the train – hundreds, it seemed, all milling about until we were formed into groups. I suddenly realized that we were standing in white sand, and we were surrounded by palm trees. Birds were singing. I was in another world. Winter (and home) was behind me, and I was to spend the next 17 weeks undergoing basic training in the use of heavy weapons – the mortars and machine guns of the Infantry. I would experience a Florida spring and early summer, with intense heat, humidity and a variety of insects unimaginable to a northerner. Except for summer camp or being on vacation with the family, I had never before been away from home.

In the midst of thousands of other soldiers, I was lonesome. I wrote letters. I wrote to girl friends, and I wrote home several times a week. These letters tell part of the story. My mother saved them all, and when I was

in my 40’s, gave them to me, along with my Teddy bear and my blankie.

3/21/45 Dear Mother - Arrived ok at Fort Dix. Army will pay for sending civilian clothing home, but I have to pay for the suitcase. Had Wasserman test, tomorrow I’ll get shots for diphtheria, typhoid and lockjaw [tetanus]. Won’t need any civilian clothes – they gave me everything including handkerchiefs. Food here all right (sic) beds soft, only trouble is we have to get up at 5:30. My address (sic) is on other page. Lots of love, Bob.

3/25/45 Mother Dear, - I’m over the fever I had from the tetanus shot. I have a soft job in a mail office, filing name cards and shipment lists. I found out the way to get ahead in the army, though – they called out for high school graduates [which I was not, actually] for a special job. So I stepped out, just to see what I’d get, and all we had to do was tell the men where to sign their names on there (sic) insurance papers. And they wanted men with high-school educations for that. Love, Bob.
3/29/45 Dear Mother, Just arrived at Camp Blanding, Florida. It’s nice and warm down here, and the food seems to be pretty good. But still, I wish I were home. I used to think I wanted to travel, but that was before I went in the army. They had a troop kitchen on the train, but still we didn’t get much to eat. I found out that I’m going to have a ten-day furlough as soon as I finish my basic training. So I’ll probably be home around the middle of July or the first of August. Then I report to my port of embarkation, ready to go overseas. Love, Bob

3/30/45 Dear Mother, I wish my training was finished now. I really want to go overseas and kill some of those Japs. That’s where we’re going. Not Europe, but the Pacific. I don’t think it can be much hotter down there than it is here. How’s the weather in Albany? And how are Dad, Grandma, Marion, Howard and yourself? Mom, there are a couple of things I need down here. I need about ten metal coat hangers and a can of roach powder. There are quite a few roaches down here. Please send my blue bathing suit with the white stripes.

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INNOVATION IN SENIOR LIVING

INFORMATION CENTER NOW OPEN AT LINCOLN STATION

Almost 60 Depositors Already with More Joining Daily!

Lincoln, MA – Deaconess Abundant Life Communities based in Concord, MA plans to begin construction of a senior living community called The Groves in Lincoln. The Groves, to be built on the former site of the Bethany Convent will offer Lincoln residents a local older adult community featuring many of the amenities seniors are seeking to maximize their lifestyle. The Groves has just opened up a new information center located at The Mall at Lincoln Station. “Since we’ve opened our doors, many interested neighbors are stepping in to get more information,” reports Marketing Director Lance Chapman. “Some folks are just curious while nearly 60 others have chosen to place Priority Deposits. Placing a deposit this early in the project will give people first choice of our cottages and suites as well as the lowest prices we will offer.”



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Future residents of The Groves will gain the added bonus of being able to remain in their residences even when some assistance is needed. “The security of knowing they won’t have to move again if they need health assistance in the future is very appealing to our depositors,” says Amanda Baker, Marketing Assistant for The Groves. A variety of care givers will be available on-site to help keep residents independent and enjoying the many amenities and activities that will be provided daily.

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View the Past, Envision the Future: The Thoreau Institute Library at Walden Woods

“There is no end . . . to the value of a library.”
– Ralph Waldo Emerson

A library is not only a place for books and reading. It is collective memory; it is memory collected. It is where artifacts document and preserve what has come before us. With fourteen collections totaling over 8000 volumes and upwards of 60,000 items that include correspondence, clippings, pamphlets, maps, and photographs, the Thoreau Institute Library at Walden Woods contains the most comprehensive collections available relating to the life, writings, and legacy of Henry D. Thoreau. A library is a place where you can view the past so that you can envision the future.

The Thoreau Institute’s increasing collections range from the unprecedented Thoreau Society’s collections, including the personal collection of the dean of Thoreau scholars, Walter Harding, to the environmental writings of Paul Brooks, and the social reform papers of Scott and Helen Nearing. Some of the highlights of the collections include the recently discovered thirty-six-leaf manuscript draft of Thoreau’s “Sir Walter Raleigh” essay; an original daguerreotype of Thoreau taken in 1856 in Worcester by Benjamin Maxham; several Thoreau surveys; manuscript correspondence of several of Thoreau’s friends and contemporaries, including Franklin Sanborn, Harrison Gray Otis Blake, and Daniel Ricketson; documentation by archaeologist Roland Robbins on his 1945 excavation of the Walden house site; original issues of such periodicals as *The Dial* and *Aesthetic Papers*; scarce Scott Nearing books, including his forthright 1929 exposé of race relations, *Black America*, and his 1912 book *Woman and Social Progress*, written with his first wife, Nellie Seeds Nearing; and rare books of environmental literature, such as Buffon’s *Natural History* (1785), Gilpin’s *Remarks on Forest Scenery* (1834) and Knapp’s *Journal of a Naturalist* (1830).

Viewing the exhibits in the Thoreau Institute Library makes history come alive. When you see a rough-hewn beam from Thoreau’s house at Walden Pond, with a nail still in it, the building of his house

changes from a reading to a reality. When you look at the map Edward Emerson drew showing where Thoreau’s bean-field actually was, and know that you can follow his directions and stand where Thoreau stood hoeing his seven miles of beans, Thoreau becomes a person. The delicacy of one of Sophia Thoreau’s watercolors invokes a unique personality beyond being Henry’s sister; the cat-head sketched on a Rachel Carson manuscript points to a sense of humor missed in her published writings; the pencil drawings by naturalist Paul Brooks show the world he saw before he captured it in prose.

The library comes as close as possible to fulfilling Thoreau’s own vision: “I have sometimes imagined a library i.e. a collection of the works of true poets philosophers naturalists &c deposited not in a . . . marble edifice in a crowded & dusty city . . . but rather far away in the depths of a primitive forest.” Whether you want to read rare pamphlets by Scott Nearing written during the McCarthy era or a letter by Albert Einstein; whether you want to view a Thoreau portrait by Leonard Baskin or a Walden landscape by Herbert Gleason; whether you want to see a signed score by John Cage or an original Thoreau survey; come to the Thoreau Institute Library, where the past is presented.

Student or scholar, reader or writer, teacher or tourist, someone with a life-long appreciation of Thoreau’s writings and legacy, or just starting out on the journey, we welcome and encourage you to explore the resources. Since our staff is small, please call ahead. The library is open year round by appointment from 10am to 4 pm, Monday through Friday. For more information, go www.walden.org/institute. To visit the library, please call 781-259-4730 or e-mail curator@walden.org.





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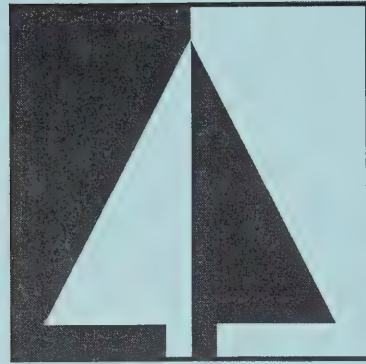
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Dear Readers

Just returned on a Saturday morning from breakfast in a Waltham Café where I enjoyed a cappuccino and good company.

As I write this I am watching the activity in my backyard and listening to the birds. Lincoln is the place to be. I suggest you browse the photo section entitled "Summer in Lincoln." The pictures were taken by members of the PhotoShare group at the Library.

The magazine you have in your hand is publishing its first blog. A blog is a website where you write stuff on an ongoing basis. No rules! It can cover anything from our own thoughts to breaking news. Jeanne Bracken blogs with a group of writers. Do you blog? Let us know if you do and want to share a piece with us. Oh, yes the library is thinking about having a program on blogging.

Time to get back to my reading on India where I am going in the fall.

Betty

Cover Photograph by Harold T. McAleer

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DR. SARA R. PANARELLO

The Name Doesn't Ring a Bell

posted by Jeanne Munn Bracken (June 21, 2007)

A blog, short for weblog, is like an online diary that the whole world can read. It's a regular—or occasional—outpouring of thoughts, inane or otherwise. Bookie/Reference Librarian Jeanne Bracken blogs each Thursday with a group of writers at www.writersplot.typepad.com. The Lincoln Public Library will present a program later this year on blogging. Do you blog? The Lincoln Review would like to hear from you.

About 20 years ago when my first book was published by an eminently respectable publisher, I received a form inviting my inclusion in Contemporary Authors (CA). I am a librarian, so I know that CA is a respected biographical source used often by students and other researchers.

I had a flash fantasy of professors wearing elbow-patched jackets, drawing on their pipes and helping their seminars limn the depths of Children With Cancer: A Reference Guide for Parents for its deeper meaning. Somehow I never got around to filling out the CA form, and they never asked me again despite a number of other books that have appeared in my name, albeit from lesser publishers than Oxford University Press.

About the same time I received an invitation to appear in Who's Who in American Writers and Poets (or WWAWP, as I call it.) It sounds pretty impressive, but I had no illusions that my articles and commentaries had caught the attention of anyone beyond my immediate family and closest neighbors. I was doubtful that readers everywhere were clamoring to find more information about the author of a bit of light verse in the Wall Street Journal or a commentary in Working Mother.

Still, I did fill out that form and (surprise, surprise!) I was accepted for inclusion. I was also given several opportunities to purchase the resulting volumes for my own library. I didn't. After a couple of editions, they gave up on me and dropped me from their WWAWP roster--despite my having published even more books and having won a national award or two. Suffice it to say, WWAWP copies are not all that easy to turn up. Nor did inclusion bring me fame, fortune, and bestseller contracts. I did not give up my day job.

I'm not sure why, but last year I received an invitation to apply for inclusion in Who's Who in America. I checked the envelope and the cover letter several times. I know of quite a few "sister directories" to the venerable Who's Who in America, like Who's Who in the East, ...American Women and so forth, all issued by Marquis Who's Who. Not a pale imitation, this letter: it was a missive from the Big One.

I wondered what they were thinking, but I also filled out the form and sent it back. Their letter suggested that the directory was hoping to include more local-type persons of note rather than only those in People Weekly. You don't get much more local than (Myra) Jeanne Munn Bracken.

I forgot about it and went about my decidedly local business, until I received a certified letter from Marquis Who's Who. Against all odds, I had indeed been selected to appear in the 2007 edition, the real, the original Who's Who in America. The folks at WWA assured me that only 1/30 of 1% of the population of the US is included in WWA, and they congratulated me on my accomplishments. They included my abbreviation-filled biography, which was published in print so small that the magnifying glass I keep on my desk will come in real handy when I drag friends and colleagues to WWA to exclaim about this signal honor.

I'd like to think that people all over the country are trying desperately to find out all about (Myra) Jeanne Munn Bracken (besides the ones trying to steal my identity). What will really happen, I'm sure, will be some hapless librarian looking up Eddie Bracken or Ray Bradbury and, her finger moving slowly down the columns of tiny print, as she comes to (Myra) Jeanne Munn Bracken, she will ask, bewildered, "Who's  whooooo?"

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Colonial Phrase to Modern Idiom: It's Pot Luck

By D. Michael Ryan

"Flash in the pan." "At loggerheads." "Read the riot act." "A wind fall."

Colorful idioms all and what they share in common is a modern usage connected to an 18th Century past. While today's meaning may differ, these terms and others might have been heard around Concord Town in 1775. Come listen and discover the fascinating origins of some peculiar phrases.

When colonial gunsmith Joshua Meriam constructed a musket, it was usually accomplished and paid for in three parts - lock (firing mechanism), stock (wood), barrel (metal tube). Once completed the item as a whole was given to its owner. Today when one obtains an item with all its parts, it is owned "lock, stock and barrel". If militia man Thaddeus Blood placed his musket in the safety position (half-cocked) then entered battle, he had better remember to advance to full-cock or the weapon would not fire and he would be in trouble. A person "going off half cocked" in 1998 is not successful due to lack of preparation and forethought.

Nathan Stowe might prime his weapon (small measure of powder in the pan), load the main charge to the barrel, fire and only have the priming powder explode. This was known as a "flash in the pan" or misfire. Today, the term means a sudden brief success not likely to be repeated or followed by a greater success. Stowe might need a new flint but being unable to afford or unwilling to pay for such, he will take a knife and chip or skin pieces from the old flint until it is serviceable. Today, a cheap or thrifty person is called "a skin flint".

Other idioms may be traced to 18th Century taverns. Thomas Munroe, tavern keep, might use chalk to mark upon his wall the bill of a patron who wished to pay at a later time. This was a reminder to collect owed money. Something is "chalked up" to experience in our world meaning that while unfortunate, it is not regretted but an attempt will be made to insure it does not happen again. An account mark is made in the memory. Today, people who quarrel or enter a confrontation are said to be "at loggerheads." Colonial tavern keep Amos Wright used a heated loggerhead (long metal bar with a ball on the end) to warm drinks. Patrons sometimes used them in fights.

Grog was a cheap 18th Century drink of rum and water invented by a ship's captain to water down sailor's daily liquor ration in hopes of ending drunken brawls. Today one who consumes too much spirits may appear "groggy" or mildly intoxicated. Keeper Ephraim Jones might yell to rowdy patrons to "mind their p's and q's" (pints and quarts of drink) and today the term still refers to watching one's manners and conduct; behaving properly. In 1998, a "rule of thumb" is a

way to accomplish a task based on experience rather than theory or careful calculation. A colonial brewer (without a thermometer) would dip his thumb into a mixture to determine when the liquid was the right temperature to add the yeast.

If we receive unexpected good fortune (usually money) it is called "a wind fall". For Jonas Bateman in the 1770s it meant that trees or limbs were blown down and easily obtained for firewood. Also, the King's agents marked certain trees for use by the Royal Navy. Tampering with them resulted in severe punishment. However, if a storm blew the tree down, it could be claimed by anyone... a wind fall.

Have you ever been "read the riot act" or informed in an angry manner that your conduct was wrong and must stop? The Riot Act of 1715 was meant to address groups gathering and threatening the peace. A magistrate could read part of the Act commanding people to disperse in the King's name or face action. In the 1880s Americans began using the term to mean "scold".

Purchase Brown, 1770s farmer, would "ear mark" his animals with a distinctive brand to denote ownership or purpose. Citizens would gather annually on muster day to watch the militia drill, enjoy food and drink, socialize and have a fun time. They had a "field day". When John Buttrick, Jr. retired for the night, he probably would sleep on bedding of straw and thus in today's usage he would "hit the hay". Meliscent Barrett might have the rope supports between the wooden sides of her bed frame tightened (no metal springs) to insure a good night's sleep. As today, she would be requested to "sleep tight".

When next you hear a modern idiom, ask if it has origins in the 18th Century and might have been used in 1775 Concord. In selecting to read this article, you took "pot luck" - what was available, not knowing for sure what you might receive. Had you visited my home or tavern 225 years ago and I not had the chance to prepare a proper meal, you would have eaten whatever was in the oven pot... taken a chance... taken pot luck.

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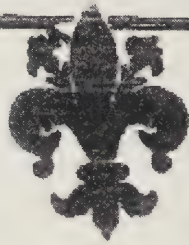
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D. Michael Ryan is company Historian with the Concord and Lincoln Minute Men, an 18th Century volunteer interpreter with the National Park Service and Associate Dean of Students at Boston College.





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Going Whole Hog with Colonial Idioms

By D. Michael Ryan

In the 1770s, Jonas Bateman went about his daily life as a farmer most probably using phrases in speech which were commonly understood. Over centuries, many versions of these terms survived with similar, altered or totally distinct meanings. Appreciating the colonial sources of modern idioms is worthwhile, fascinating and fun.

Setting about his chores, Jonas entered the barn to look in on a newborn calf and noted that it was still wet in indentations behind the ears (always the last to dry after birth). "Wet behind the ears" today refers to being very young, immature and inexperienced. Next, he visited neighbor David Brown who had a horse for sale at an unusually low price. Jonas examined the animal's teeth to estimate age and health. Brown exclaimed that he should not question the goods at such a cost. Perhaps it is not best to "look a gift horse in the mouth" (be critical or suspicious of something received at a low fee).

Returning home, Bateman observed cows routing or bellowing loudly and demonstratively. At many of today's events (athletic especially), it is common to "root for" a team. At a distance, sheep were seen leaving a pasture and entering an enclosure (or fold). "Returning to the fold" came to mean coming back after an absence. Bateman's final morning task was to scatter wild oats - an inferior, uncultivated but cost-saving grain - which hopefully would come to some good. "To sow wild oats" now alludes to foolish, immoderate or promiscuous behavior when young. Ready for a trip to Town, he grabbed two safely tied oxen at the horns and harnessed them together to pull a cart. In today's vernacular, "to take the bull (or ox) by the horns" means confront a problem head on, while "teaming up" denotes an association with others for a common purpose.

At Concord center, Jonas visited the blacksmith shop of Thomas Barrett and watched as he held a brightly heated iron with a set of tongs while fiercely and repeatedly hammering the metal into shape. This was done at a point in time when the iron was hottest. Often, the blacksmith would have numerous irons in the fire at once causing him to rush his work, possibly making errors. Today, "going at it hammer and tongs" refers to a violent fight or argument; "striking while the iron's hot" means taking advantage of favorable conditions; and having "too many irons in the fire" alludes to doing several tasks at once possibly leading to problems or lack of attention.

As Jonas walked toward Daniel Taylor's tavern, he nodded his head whenever passing someone he knew. Thus, a "nodding acquaintance" came to signify the superficial knowledge of a person or thing. Squire John Cuming (colonel, judge, doctor, politician) rode by astride a very tall horse as was common for a man of his importance. "One's high horse" now connotes arrogance or condescension. Some thought the physician had a manner of superiority (air) about him and thus "to put on airs" later meant to assume a haughty manner or pretend to be above actual status. However, all knew the Squire to be a man of stature who at any meal would be served the best

part of the bread - the upper crust. Hence this term came to denote the highest social order.

At the tavern, Jonas noted that Taylor was as happy as the puppet in the Punch & Judy shows (leading to the idiom "pleased as Punch" or delighted). Such was true as Bateman's tap bill was due and about to be paid causing removal of the chalk marks on the wall denoting money owed. This would lead to a "clean slate" or new beginning (even today). If Taylor decided to demand payment upon service, money would have to be placed on the heads of the barrels (used as tables) when drinks were provided. The term "cash on the barrelhead" came to mean immediate payment for service.

Bateman's final stop was a short distance away (close enough to hit with a thrown rock) to the grist mill of Timothy Wheeler. Even today, "a stone's throw" equates to short distance. Jonas did not wish to cause a commotion or trouble by making the miller as angry as hornets when their nest is bothered ("stir up a hornet's nest"), but he had questions about flour prices. Civility would be required in order that his wife not hear stories of improprieties making him a fool (mud; thus "name is mud" means having acted wrong or in an unacceptable way as a fool) at home.

After an amicable conversation, Jonas spent all his schillings (hogs in slang) at once for flour. "Going whole hog" came to reflect going all out or completely. The flour would be stored with salted beef (salt preserved food; there was no refrigeration) for the winter. "To salt away" later would allude to safely saving for the future.

At home, Jonas's wife Elizabeth anxiously awaited his arrival as the dinner hour had passed. Her nerves were stretched tight like cloth on the tenterhooks of a frame (thus the phrase "on tenterhooks" meaning nervous, anxious). He finally appeared and partook of whatever food remained in the oven pot ("pot luck" or what you can get or is available) before going to bed. After a long, hard day, Jonas would sleep like a moth lava happily feeding inside a rolled up carpet, "as snug as a bug in a rug" or in modern terms, happy, content, cozy and comfortable.

Sources:

"American Heritage Dictionary of Idioms" by Christine Ammer 1997.

"Wordsworth Dictionary of Idioms", by Kirkpatrick/Schwarz 1995.

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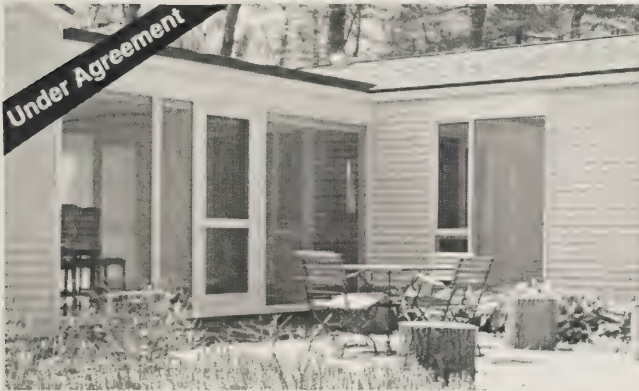
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The Library Bookie

HAPPY NEW YEAR – *Plus ça Change*

By Jeanne Bracken

Summer. Frizzy hair, humidity, Red Sox, the Fourth of July parade. And the new fiscal year. The first of July always brings changes to the Lincoln Public Library (fondly called LPL), some transparent and some a bit more obvious.

We'll skip the transparent ones and go right for the changes that will impact our patrons most. The Bookie is concerned with the online databases.

Okay, moan and get it over with. Unfortunately (or not, depending on your world view), online databases are the wave of the present (who knows what the future will bring?) and we are moving toward getting more and more of our information through that format.

On the plus side, the databases are much more up-to-date than any print source could ever be, taking into consideration production and distribution time. On the minus side, there is a learning curve with the electronic sources which varies from one database to another.

This year the changes involve good news and bad news. (No room here, but ask the Bookie for her favorite good-news-bad-news joke, the one about the galley slaves.)

First, some bad news. We have dropped CQ Researcher, a nifty compilation of hot topic papers that just didn't catch on. Some good news to balance it: We have retained most of the network-provided databases (General Reference Center etc.), although the Professional Collection has been renamed Educator's Reference Complete (go figure).

The supplier of our current electronic newspapers has changed. The Globe along with other Bay State dailies is now accessible through the Massachusetts Newsstand for coverage back to 1980.

We have kept the Historic Boston Globe (1872-1923) for use in the library.

The daily New York Times (the plot thickens!) is now listed under its own title in the alphabetical list.

The bad news: The Historic New York Times back to 1851 has been dropped because usage didn't justify the cost. The good news about the bad news: The Historic New York Times and dozens of other online databases are available to holders of Boston Public Library cards. That little piece of gray plastic opens up a whole world of information.

"But I don't have a BPL card," you say? Fear not! It is now possible to sign up *online* for a BPL card to use to search their online databases (www.bpl.org). This is supposed to be temporary, so it would be well to sign up as soon as possible, although the option has already been there for months. When you're in the city, go to any branch and upgrade to a genuine, good-for-everything BPL card.

More good news: The LPL has kept our subscription to the downloadable audiobooks and to the "readers' advisory" Next Reads (which is like having a friend recommend good books every few weeks—choose from armchair travel, history, romance, or a lot more). Neither of these services has had overwhelming use so far, so expect major promotions for them over FY '08.

We're also keeping the Oxford English Dictionary electronic version because every self-respecting library must have the OED.

The best news of all: the LPL now has Ancestry.com and Heritage Quest, two of the pre-eminent genealogical sources available today. We're also subscribing to a Books in Print (yeah, we have that online) subset called Nonfiction Connection for reading suggestions on any subject.

As always, ask at the Reference Desk for help using any of these databases. PS: We have books, too!

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Lincoln-Sudbury High School awarded a Merit Scholarship to Benjamin Gossels who wrote the essay below on the following statement. - - *Some people think it would be a good thing if the United States required at least one year of service from each citizen after they graduate from high school (options could include military service, conservation work, teaching in the inner-city, etc.). What do you think of this idea?* The applicants for this scholarship had approximately one hour to write the essay and they did not know the subject in advance. Benjamin will be a freshman at Yale University in the fall.

Service, Unity, and Patriotism

By Benjamin Gossels

At first glance, the idea of mandatory civil service is not a very appealing one. When I think about the path of my life, there is no room for a year of community service with no goals, no motivation, and no advancement. When comparing it to college or work experience, I would place community service a decisive third. However, upon closer examination, there are certain substantial advantages to such a proposal. To me, the most important aspect of the program is that it is mandatory. By requiring all adolescents to participate, the government makes such a service “normal,” and taking part is simply the regular course of life, rather than a sacrifice of a year of college or work experience. If everyone entered college after a year off from high school spent performing civil service, nobody would feel as if he were behind everyone else. Such a regulation is similar to Israel’s program of conscription into the army. Israelis don’t challenge the program because it is what they expect to do with their lives. Once this first hurdle has been cleared, there are significant benefits to a mandatory civil service.

I think that most young adults would be amenable to a civil service program. On every college campus I visited over the last year, the tour guide spoke extensively about how involved students were in community service activities and in helping out in the surrounding towns, and the community service organization was always one of the largest groups on campus. My own experience with community service has been quite rewarding; I have greatly enjoyed participating in such activities as the Relay for Life and helping out as a teacher’s aide at my Hebrew School. These experiences have brought me closer to those with whom I shared them while benefiting my neighbors and fellow citizens. As a result, I do not believe the service itself would meet with much opposition.

National civil service would decrease the extensive regionalism that is present in the United States. As it is now, our country is divided into regions, each with its own stereotypical shared beliefs. Terms such as “bible belt” and “redneck” exemplify this tendency to categorize people’s beliefs by where they live. These stereotypes often extend into politics, and at every election each state is either “red” or “blue.” Due to this division, we rarely get the chance to interact closely with people who grew up in other parts of the country. Even most colleges are populated mainly by students from the region in which the college is located, so it is rare for American children and adolescents to experience viewpoints widely held in other parts of the country. For example, I, along with most of the people in my community, am strongly in favor of gay marriage. However, most of the rest of the country does not share my view. I think that the opportunity to discuss the issue with someone who held an opposing position would be beneficial to both of us, and the proposed program would give young adults the opportunity to experience these different opinions on important issues.

A mandatory, national civil service would bring together people from all regions of the country and allow them to work and relax together for a full year. It would foster cross-country friendships and encourage people to consider ideas outside those of their regional stereotype. I am sure that I am not alone in that one of my criteria when choosing a college was the opportunity to meet students from different places and to learn about different cultures. A mandatory civil service program would accomplish this goal and help to unify the country by bringing together young people from different backgrounds and allowing them to live together for a year, learning from each other while helping the public.

Finally, modern teenagers are very quick to criticize the government and its actions. While criticism of the government is essential to a functioning democracy, some sense of patriotism and responsibility as a citizen of the United States is equally beneficial. The current system makes it too easy for teenagers to think of the government as an evil entity that does nothing more than demand taxes, limit how they drive, and get their friends, relatives, and neighbors killed in unnecessary wars. While this may be true, the U.S. government does far more, helping millions of citizens every day with programs like Medicare and Welfare. Civil service would allow teenagers to appreciate everything that their country does to help those who are less fortunate. I know that I would have a much greater respect for the Coast Guard if I had been part of the relief effort after Hurricane Katrina. Just as I take pride in Lincoln Sudbury Regional High School, I would feel the same way about the United States as a whole if I spent a year serving it. Not only would a year spent helping the country benefit national unity, but it would also increase patriotism and pride in the United States of America.

If the United States required one year of civil service after high school, everyone would benefit. Aside from the obvious benefits to the infrastructure of the country, improved schools and military, and other products of such service, such a program has a lot to offer to the participants themselves. My initial objection to the proposal, that it is a waste of time, is a product of my society and would be eliminated by making the program mandatory, as proposed. Many students are eager to help their communities, and the wide range of service options available ensures that everyone will find something that he likes. Such service could bring teenagers across the country to see new places with people from different backgrounds and different ideas. Working with others would form bonds that transcend regional differences and would help to unite the country. Finally, giving so much in service of the country would foster pride and patriotism, a benefit to any government.

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OUR LAST DAYS ON EARTH

By Florence Wallach Freed

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Black Holes may suck us up
Computerized Robots could destroy us
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DeCordova Welcomes New Sculptures to the Park

This summer the DeCordova Museum and Sculpture Park installed two new sculptures that were funded by the Nathaniel Saltonstall Arts Fund. Sculptor Bob Boemig has created a piece entitled *Sisters* just for the Sculpture Park. This work features a series of colossal and cascading sculptural rings. A site-specific composition of steel, soil, and myrtle, *Sisters* reveals the idyllic harmony that comes from a balance of contemporary art and the beauty of natural landscaping. Resting against the grassy ridge behind Alice's Garden, the piece emerges from the stone-wall architecture of the Museum's Sculpture Terrace and extends over the natural form of the surrounding earth. The three interlocking, ellipse shaped rings, housing an abundance of flora, radiate against the hillside as the sculpture is literally filled with life. Organically flowing out from the hillside, *Sisters* reflects the natural vegetation that surrounds the museum.

One of the most interesting aspects of this sculpture is the combination of vegetation and steel. Growing abundantly between the steel edgings of the sculpture is myrtle, *Vinca minor*, a short evergreen perennial ground cover that grows well in areas that have a balance of sun and shade. The myrtle blends the hillside into the piece with its dark evergreen shiny leaves and light green trailing stems. In the spring time, solitary flowers will emerge, as the pinwheel-like petals bloom in late March and April, as well as sporadically throughout the growing season. These blue-purple flowers are known to sparsely arrange themselves along the stems, but can also densely flower in the spring, adding a natural aesthetic to the hillside sculpture.

New Hampshire sculptor Bob Boemig has been creating site-specific outdoor sculptures for museums, universities, and municipalities for over 30 years. He often integrates natural materials into his sculptures; wood, stone, steel, grass, mosses, water, fog, and fire are just some of the materials he uses to create a relationship between sculpture, land, and the viewer. Working with the environment is an essential part of Boemig's artistic process. When creating installations, he considers the context of his work, greatly concerned with natural and topographical features of the surrounding landscape. His work embodies an artful combination of sculpture, architecture, and landscape architecture. Boemig received an MFA from the University of Massachusetts, Amherst, MA in addition to his BA from Johnson State College, Johnston, VT. Born in Montague, MA, Boemig currently lives and works in West Chesterfield, New Hampshire.

Sculptor Ronald Gonzales has created another piece for the Sculpture Park entitled *Cones*. Nestled among the trees on the East Lawn, *Cones* consists of twelve life-sized figures with various sized pine cones for heads. Mounted on a twelve foot steel circle, the group is centered beneath a group of Hemlocks, with pine seed and pinecones incorporated into the sculpture's base. *Cones* reveals Gonzales "interest in using the intrinsic characteristics of the site to give conceptual energy and identity to the work, which is built from emotional and psychological associations and sculptural possibilities." Like *Sisters*, *Cones* represents a union of contemporary art and nature. In replicating the human form with natural materials, Gonzales transforms the pine cones into complex anthropomorphic creatures.

Inspired by the work of Rodin, Gonzales began to make sculpture in his late teens. He graduated from the State University of New York Binghamton, New York with a BA in sculpture and taught there as an Associate Professor of Art. He continues to live and work in Binghamton, New York, where he was born. Gonzales is known for his inventive work with numerous materials such as cast plaster, wax, carbon, tar, bones and other found objects. He has shown in numerous exhibitions and won many awards including the United Cultural Fund Project Grant from the Broome County Council on the Arts, Binghamton, New York in 2002.

The DeCordova Sculpture Park is the largest park of its kind in New England, encompassing 35 acres of woodlands and lawns. The Park provides a constantly changing exhibition of large-scale, outdoor, contemporary American sculpture for the Museum's visitors. Lincoln residents are invited to explore the Sculpture Park on their own during normal admission hours, which are Tuesday through Sunday, 10 am to 5 pm. Residents get in for free and can bring guests by reserving a membership pass at the Lincoln Library.



Bob Boemig, *Sisters*, 2007, steel, soil, myrtle, dimensions variable, site-specific installation, installation funded by the Nathaniel Saltonstall Arts Fund.



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THOSE ROTTEN CIGARETTES

By Florence Wallach Freed

My parental grandfather died suddenly in 1938 when I was 5-1/2, which was my first experience with death. I kept asking my mother, "But why, why did Grandpa die?" I did not feel close to my Grandpa, as I did to my Grandma who was affectionate and who always took me to the park to feed the pigeons. But I was most curious to know why one Sunday Grandpa was in his big easy chair, and the next Sunday his chair was empty.

My mother said she thought it was "those rotten cigarettes" which had killed him. I immediately understood what she meant because he had always been smoking and coughing. As a result, I had hated to have to kiss him hello and goodbye when we visited. His breath reeked of cigarettes. My mother also said that this should teach me that I never, never should smoke, as pulling in cigarette smoke was just like swallowing poison. I knew all about poison from Snow White's apple! "Daddy and I don't smoke, it's a filthy habit, and you must promise me never to do it!" "Oh, I promise, Mommy." I meant it at that time, with all my little heart and soul.

Although my parents didn't smoke, quite a few of their friends did, and I always remember the disgusted look on my mother's face while throwing out the ashes and butts and washing the ashtrays. When I was in the 8th grade, we had some lessons in public school called "Civics and Hygiene" in which we were told in no uncertain terms, that we must always vote and drive carefully, but never smoke or drink alcoholic beverages.

When I was admitted to the Barnard Preparatory High School at age 13, I was the youngest in the class and I looked up to the "older girls" of age 14 who were not only more physically developed than I, but who also, to my total astonishment, were clandestinely smoking. This was strictly forbidden at our very proper school where we wore blue serge uniforms, middie blouses, bobby socks and saddle shoes, with no makeup or jewelry. But these popular girls were already sneaking off after school to an ice cream parlor quite a few blocks away where they were actually smoking. They wanted me to go, but I was terrified and instead went straight home and did my homework which I actually liked to do and practiced the piano (classical music) and the accordion (popular and folk music) for hours on end. It was during this time that I taught myself to play "Bumble Boogie."

But by the middle of Sophomore year, I could no longer resist going with them, because if I didn't go I would be considered one of the "drips" of the class, and would never be part of the thrilling world of the popular girls. So, one day, I succumbed and went with them. They ordered ice cream sodas, and while waiting for them, taught me how to smoke. I put all thoughts of Grandpa out of my mind inhaled deeply and practically choked to death on the spot! But nothing would stop me now that I was basking in the approval of these "sophisticated" girls who not only were smoking like movie actresses, but also were wearing forbidden lipstick and talking about how far and "to what base" they were going with their boyfriends. And thus, at the ripe old age of 14-1/2, I became a smoker and began to "come of age," as they say.

In the summer when I went to Camp Wahanda in Winsted, Connecticut, it was the same thing. Since now I had reached the exalted status of a CIT – Counselor-in-Training – we were allowed to smoke at certain times and in certain places and so I became more accustomed to it and lit up every chance I got. Everyone said that smoking was good for you because it helped you not to gain weight and maintain a good figure. And what could be more important than a slim waistline when wearing shorts or a bathing suit at summer camp? And when I started college at Barnard, the first day we went into the Cafeteria, representatives of Pall Mall cigarettes were actually there handing out free samples. So from then on, we all smoked that brand which was even longer than average, and became more addicted. There was even a special study hall called "The Smoker" where one could do library book assignments, smoking while taking notes.

And when dating in high school and college, all the boyfriends smoked and expected I would too, which of course, I did, feeling most mature and sophisticated. I would rather have jumped off my good old George Washington Bridge in those days than be considered a "drip." My parents knew I was smoking, and of course, they disapproved, but since I was always studying and getting excellent grades, playing musical instruments, and getting invited out on dates to dances and other events, they didn't forbid it, knowing, I guess, that I would do it anyway.

By the time, I got to Harvard Graduate School, I was a wreck! I was smoking over a pack-a-day, my fingers were yellowed, my breath reeked, and I was constantly coughing. "Just Like Grandpa," I thought to myself. I was living in an apartment with three other grad students who all smoked. I had met Charles, my husband-to-be, a grad student at M.I.T., who did not smoke. He saw it was making me sick and was strongly urging me to stop. My mother came up to visit that spring and by then I was down with a terrible sore throat, cough and cold and we talked it over. My mother, in desperation said, "Now's a perfect time to stop forever, and if you do, I'll give you a hundred dollars!" I was shocked out of my mind because never had my parents used money as either a reward or punishment – their ethical values considered that too crass – but here was my own mother saying that with tears in her beautiful brown eyes.

So, then and there I promised to quit. The next day we went to Harvard Square and bought a wonderful book at the Coop called How To Stop Smoking. It explained I was doing a very difficult thing because I had come to rely upon nicotine to lower anxiety. It recommended buying a huge supply of lifesavers, gum, mints, etc. and always having them with me, day and night. Whenever I felt the urge to smoke, I should suck on them and that's how I would stop. Thus I quit, cold turkey, that spring, before my 22nd birthday. It was 1955 and I had been smoking about eight years. I never smoked again, but for years had nightmares that I was smoking, and would wake up in a sweat! My mother gave me the hundred dollars and I bought two pretty dresses and a pair of Capezio shoes. My health improved and eventually I lost the 20 pounds I gained from the lifesavers and mints. But, to this day, my throat is my Achilles' heel – if I'm getting sick it always starts with a sore throat, which I'm sure is the result of all "those rotten cigarettes!"

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Afterwards Chester decides to identify the gunman who mowed Evangeline down after her astonishing resurrection in the church. In “The Excitable Grammarian,” he interviews one of the witnesses to the murder, the celebrated copy-editor Felicity Newelpost.

THE EXCITABLE GRAMMARIAN

Next day, after spending an hour on my great work, a study or the dark hidden meanings in the pretty stories of Hans Christian Andersen, I put down my pen and descended with Crosby to the street.

At the bottom of the stairs we were confronted by the detestable Hugo Smudge. “Hey, you,” he said hoarsely, “you gotta get ridda dat mutt.”

Not deigning to reply, we brushed swiftly past him, Crosby closing his eyes in contempt. Together we set out for Broome Street to ask Miss Newelpost for a list of all the church members who had been present at the funeral of my cousin Evangeline in the Church of the Ineffable.

But with the Little Match Girl forever near the surface of my mind, it's not surprising that I caught a visionary glimpse of her boarding a street car with her brother, the shoeshine boy.

“Wait!” cried, but then I became entangled in Crosby's leash and the streetcar took off, heading up-town with a grinding scream of its wheels on the iron rails. Disappointed, I hailed a trolley going the other way and prepared to board it with my dog. At once the driver glowered at me and said gruffly, “Dogs ain't allowed on this here car.”

But this time I had a ploy. Fumbling up the step I stared around blankly and extended my nickel vaguely in the direction of his voice.

“Oh, jeepers,” he said, “I didn't know youse was blind. Where you wanna go?”

“Broome Street, if you please, kind sir.”

And then when the trolley ground to a stop at that corner, the driver got up from his stool and helped me down the steps in the kindest way.

“Blessings on you, good sir,” I said, teetering splendidly on the sidewalk, and until the streetcar rattled away in the direction of lower: Manhattan, I groped along the sidewalk with outstretched hand while Crosby played the part of guide dog at my side.

In the entry to Miss Newelpost's apartment building I pressed the button beside her name, and at once she buzzed us in. Giving up all pretense of being blind, I bounded joyfully up the dark stairs with Crosby at my heels.

But- pause in helpless embarrassment -- how can I tell the story of my encounter with Miss Newelpost? It is almost too sad to relate.

The interview was a failure. Felicity Newelpost was a celebrated copy editor, but her replies to my questions were strangely obstructed by walls of words. In her attempt to respond, all possible synonyms had to be canvassed, one by one.

“Are you asking, querying or inquiring, Mr. Braithwaite,” she said severely, “my recollection, that is to say, my memory or reminiscence of the occasion of the funeral, memorial service, or rather, the obsequies of the late Evangeline Smelt? Although in courtesy should I not more properly refer to her as the relict of Arthur Smiley Smelt? Or might we better call her the late lamented who has recently passed on, expired, become lifeless, inanimate and defunct, who has been called home, summoned to a better world, who has joined the choir invisible and gone to glory? Who, at the very moment at which we speak, is pushing up daisies in the cemetery of the Church of the Ineffable in Overshoot, Connecticut? Who is in fact, dead?”

Gasping, I opened my mouth to agree, but Miss Newelpost soldiered on, still dissatisfied with her choice of words. “No, no, perhaps one should speak of it as a sorrowful celebration, a gathering of the bereaved rather than simply a burial service. Certainly it was an occasion for reverent obsequies, or rather,” Miss Newelpost stared at me with huge unblinking eyes – “tell me, Mr. Braithwaite, was Mrs. Smelt of the Catholic persuasion? In which case wouldn't you agree that the occasion should be referred to as a burial mass under the domin-

ion of the pope in Rome? Or perhaps,” - Miss Newelpost leaned forward and whispered as if revealing a solemn secret – “you are merely wondering, speculating or theorizing about the nature of mortality on this earth, about the dread significance of our inexorable march to the grave, our shared destiny of tragedy and sorrow? Will not the bastards, Mr. Braithwaite, get us in the end?”

Taken aback, I could only stammer, “Well, actually, Miss Newelpost, the fact is, I mean speaking honestly, the solemn truth, cross my heart and hope to die - -

At this point Crosby uttered a soft *woof* of warning, and I came to my senses. “You see, Miss Newelpost, I’m hoping you can give me a list of all the men and women who were present. in the congregation on that sad occasion, because I wish to conduct a series of interviews in order to determine the cause of the explosion that occurred just after my cousin Evangeline rose, as it were, from the dead. And incidentally, Miss Newelpost,” - in my new role as a private eye, I was carried away - “did you by any chance see who Evangeline was pointing at, before she took her last breath?”

At this the interview changed character and went all to pieces. Miss Newelpost threw a fit. Swelling with rage, she screamed, “**WHOM** she was pointing at, Mr. Braithwaite, not **WHO**? Can you not speak **ENGLISH**, Mr. Braithwaite? Who taught you to **MANGLE** our glorious language? Was your mother an idiot, Mr. Braithwaite? An imbecile? A complete and utter fool?”



Well, naturally, at this insult to my sainted mother I was mortally offended. Rising from my chair I said with icy dignity, “I will take my leave now, Miss Newelpost. I bid you goodbye. I will, like, find my own way to the door.”

“LIKE?” screamed Miss Newelpost. “LIKE?” She leaped to her feet and shrieked, “The word LIKE, Mr. Braithwaite, is a preposition, followed by” -- she tore at her hair “an object! It is not --” she clawed at the buttons of her blouse -- “a random and meaningless interruption in the course of an English sentence!”

It was clear that Miss Newelpost was going berserk. I watched in dismay as she fell back in her chair in a shocking state of undress, sobbing, “It pains me to inform you, Mr. Braithwaite, that you have debased our sacred inheritance from the past, our magnificent language with its roots in Middle English, Middle German, Latin, Greek, Hebrew, Aramaic and, as some scholars maintain, Hindi and Urdu.” Scrabbling at her tennis shoes, she cried, “You are a disgrace, Mr. Braithwaite,” and hurled the left shoe at my head, followed by the right.



Wincing, I saw that Crosby was blushing with embarrassment under his orange fur, but now he barked furiously at the half-naked madwoman on the sofa. “Come, Crosby,” I said loftily. Striding to the exit, I threw open the door, pushed him out ahead of me, stamped out of Miss Newelpost’s apartment with a proud gesture of farewell, and slammed the door behind us.

Since it turned out to be the door of a broom closet, the scene that followed beggars description.

Of course the upshot of my interview with Felicity Newelpost was a total, out-and-out, unmitigated failure to learn a single scrap, crumb, morsel, particle, jot or tittle of useful information. It was a failure. That is to say, a flop.

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The Queen of Flowers

By Malinda Hatch, Stonegate Gardens Staff

For all of recorded history, roses have been the subject of art, poetry, and literature. They have been heraldic symbols (the War of the Roses), and the inspiration for musical description (*To A Wild Rose*, by Edward MacDowell). Their petals are edible, and some have hips that can be made into a vitamin C- rich jelly. The Greek poetess Sappho called them “the queen of flowers.” They have been in North America for thirty-two million years, and are the earliest cultivated flower. Somehow, they seem to have the reputation of being difficult to grow, though if certain cultural practices are followed, most people can grow them successfully.

Most roses sold today are hybrids, bred for superior flowering and other qualities, of two or more of the following species: chinos, damascene, odorata, moschata, multiflora, foetida, rugosa, and wichuraiana. The species roses tend to be hardier and more disease free than the hybrids, especially in colder climates, but usually only bloom once.

Roses can be grown from stratified seed, or propagated by budding or grafting. They can be purchased bare-root, packaged, or in a container. It is important to buy a well-grown plant in a large pot with enough room for a good root system, if buying a container-grown rose. Since they will be around for a long time, a rose is not a plant to scrimp on, or to try to find at a bargain price. Though they can be planted throughout the season, early spring or fall is especially good times to plant. They need to be sited out of the wind where they get six to eight hours of sun, in average, slightly acid garden soil well-enriched with organics, with good drainage and good air circulation. They shouldn't have root competition from trees or other large plants. The hole dug for them should be large, with plenty of room for the roots, and the bud union should be even with or slightly deeper than the surface - up to two inches deeper in extremely cold climates. After planting, mulch to keep down weeds, conserve moisture, and to keep the roots cool.

Prune roses in spring after new growth has begun to remove dead wood and to control height. Pruning needn't be a fussy process, since shearing has been shown to be as effective as hand pruning.

Fertilizing can be done monthly from June through September, with a product like Rosetone. A general-purpose fertilizer can be applied three times during the growing season: when the new spring growth has begun, after the June flush of bloom, and six weeks later. There are also products on the market that feed and provide systemic insect control in the same application. Roses should be deeply watered once a week. If irrigation is relied on, it should be done in the morning so that the foliage can dry during the day.

Roses can get fungus, canker, and insect damage, though newer varieties attempt to breed more resistance to these. Growing garlic with roses is said to fend off insects. If treatment must be done, weekly dusting or spraying can be practiced as a control, or one of the systemic products can be tried.

Protect roses in winter by hilling up mulch around the stems. Scrape the mulch away in early spring, when new growth begins. Canes can be bundled and laid in a trench in the ground, if you are careful to remove them early in the season.

Besides the species plants, roses fall into the following categories:

Hybrid teas have large, fragrant flowers and a bushy habit. Many are repeat bloomers. They tend to need winter protection and disease control.

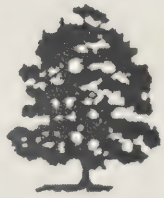
Floribundas are a cross between polyanthas and hybrid teas, they have good flowers that are smaller than hybrid teas. They are low growing, have continuous masses of bloom, and are more disease resistant than the hybrid teas.

Grandifloras are a cross between floribundas and hybrid teas. They resemble the teas in hardiness, and have large blooms.

Miniatures are a foot or under, and have smaller buds, bloom, and leaves than other roses. They can be planted out of doors, and are winter hardy.

Climbing roses have long canes that can be trained upwards on trellises. Though some bloom only once per season, others bloom continuously from spring to frost. Climbers are maintained by removing some of the oldest canes each season, or removing the current seasons canes once the bloom period has past (ones that bloom once, in June, e.g.), to encourage the newer canes to become the next season's bearers.

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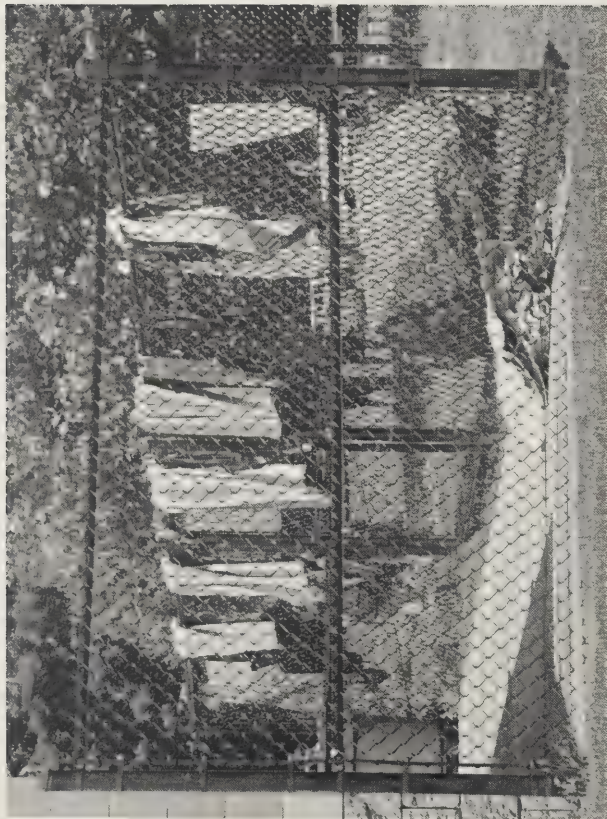
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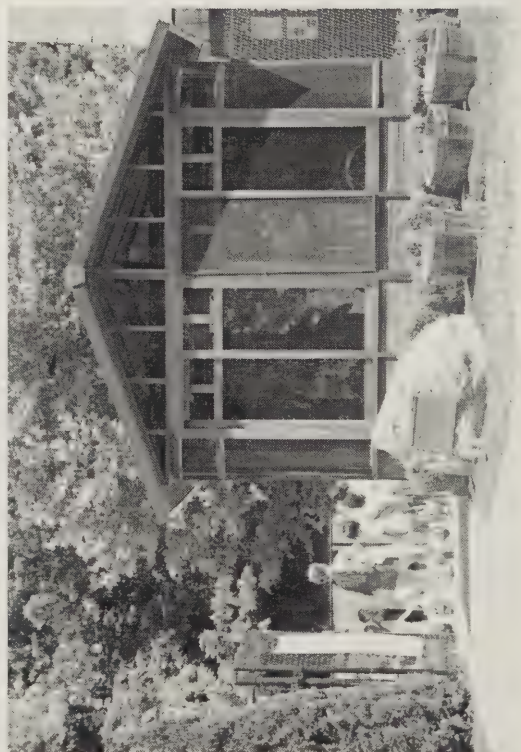
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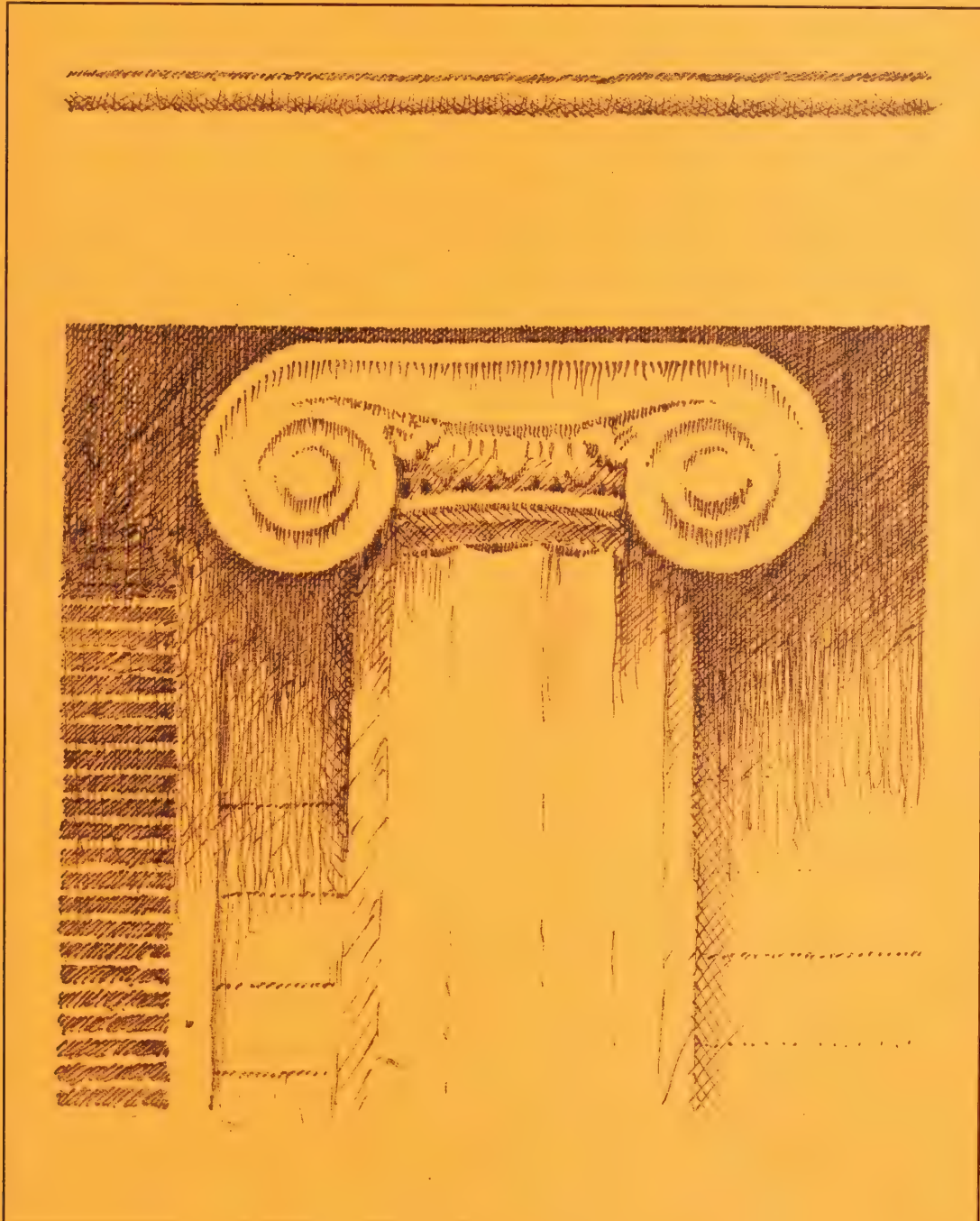
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Dear Readers,

Driving into the tennis courts in early morning, I passed several joggers in black! They fit in with the shadows. Drivers beware.

We are privileged to have two bio sketches. Carol Paik has forwarded to us a piece about her Mom who is a concert pianist. This piece will prepare you for her concert sponsored by the COA in Bemis Hall on Sunday, October 14. We also have a piece by "Mr. Callahan's" brother. Al Callahan, also known as the pump lamp man was a long-time shop teacher in the Lincoln School. His brother shares many fond memories of him. Mr. Callahan made the benches which are at the tennis courts today and they are still sturdy. Rob Todd is known to take a few home from time to time and paint them in his garage. But please tennis players don't put your chewed gum on the top of the bench!

The cover drawing of a Ionic column on the White Church in Lincoln Center is by Crawley Cooper, a retired architect. The building itself is from an architect's kit and construction was completed in 1848. The architect was Reuben Smith.

Fall is a busy season in town but we are soon off to India to see our MIT friends. Back just before Thanksgiving.

Betty

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DR. SARA R. PANARELLO

Wanda Paik's daughter has written this memoir about her mother's love of family and music. At one point Wanda believed that she was playing her last piano concert. Fortunately this wasn't the case. On October 15, she will be performing in a duet concert in Lincoln at Bemis Hall under the auspices of the Council on Aging through a grant from the Lincoln Cultural Council. Other upcoming venues include Middlesex Community College, the Melrose Beethoven Society, Wellesley Library and the Natick Center for the Arts.

Concert

By Carol Paik

My mother's relationship with the piano began when she was a very small girl. She remembers playing the piano in her grandmother's house in Seoul, and she remembers playing the piano on the boat that brought her and her family across the Pacific to the United States when she was six. When they finally reached Chicago where her father was waiting for them, there was a piano in her new home, or more accurately, in the church that occupied the second floor. My mother's father was the minister of that church. The top floor was not heated except on Sundays, and during the long Chicago winters my mother's mother held a small electric heater and walked in a semi-circle around my mother while she practiced.

My mother's final solo recital was going to be held at Lutkin Hall at Northwestern University. At least she said this would be her final solo recital. She had made this announcement about recitals in the past, but this time it seemed she really meant it. "I'm sixty-six," she said. "I don't feel like doing this any more." Meredith and Jonathan were four and six years old, and I questioned the wisdom of flying them out to Chicago to attend a full-length evening recital, but if this was in fact going to be their grandmother's last recital, I wanted them to see it.

We arrived at our hotel around 4:00 Central time. It had been an uneventful trip, but there had been no food on our flight from LaGuardia to O'Hare except cheese-flavored pretzels and the traffic between O'Hare and Evanston had been stop-and-go. My husband had already lost all patience with the Midwest. The children behaved beautifully on the airplane, reading or coloring or looking at the airline magazine, but the jerky ride left them pasty-faced and whimpering. Back home in New York it would have been almost dinnertime now.

The pregnant hotel receptionist seemed mystified by our presence, gave her a stomach a dreamy rub and set about finding us in her computer. Daniel containing his exaspera-

tion took charge of the situation so I directed the children towards a couch. Jonathan said his stomach hurt. I said mine hurt, too.

Then I spotted my father, just as he spotted us. He grinned and hurried over, taking Meredith up in his arms.

"I thought you'd be getting in about now," he said, squeezing Meredith until she protested. "I came down to look for you." He sat down and the children draped themselves over him.

"Where's Mom?" I asked.

"Resting upstairs, he said, "so I thought it would be better if you didn't call up."

"As soon as we get our room keys, you can come stay with us in our room, I said. "How's she doing?"

"She's nervous," he said. "I'm supposed to bring her a hamburger at 5:00 and then the rest of us can go out for dinner."

My brother Chip came through the revolving door carrying a duffle bag over one shoulder and wearing shorts. It was early May - the radio in the cab had reported the outside temperature as 49 degrees. (I remembered what my mother said to Chip 23 years ago when he came home from college for Thanksgiving dressed exactly the same way: "You look like a bad case of arrested development. Wearing shorts in November is just plain weird.")

Here he was at age 43, wearing shorts. I was glad to see him there in the lobby full of strangers wearing the Northwestern colors, purple and white. Chip has always been dependable in that way - he'll show up when and where my mother asks him to, but he might be wearing shorts. Dick, on the other hand, doesn't show up on command - she probably didn't even bother to ask him to come to Chicago -- but sometimes he shows up unexpectedly. He staked out his emotional territory early in life, trained her early on to have no expectations of him. As a result, he and my mother seem to have a relatively uncomplicated relationship.

Daniel finally joined us with hotel card keys in his hand and greeted my father and brother. Chip headed for the reception desk to check in - "Good luck," said Daniel --and the rest of us rode the elevator up to our suite.

"Where are you going to get Mom's hamburger?" I asked my father as he wandered around the rooms opening and closing the doors to the closets and the bathrooms.

"There's a Burger King just around the corner."

"We should probably go soon, if Mom wants her hamburger at five."

"There's plenty of time. It takes two minutes to get there, and two minutes to get back."

"It takes more than two minutes, Dad. It takes two minutes just to get down to the lobby."



"Allrightallright," he said. "Five minutes to get there, five minutes to get back." (I could picture my mother, eyes rolled to heaven. "Have you ever seen such a stubborn man?")

Meredith wanted to come with us, so she and my father and I walked to Burger King for the burger and a small apple pie. I had left home twenty years before and I had almost forgotten these pre-concert rituals. Before a concert, my mother likes to eat, but just a little bit of something to keep her energy up. ("Something high in protein, nothing with milk or onions.") And she likes to be alone.

Meredith asked if she could bring Grandma her hamburger, so at the door to my parents' room, one floor up from ours, my father placed the small cardboard boxes in her hands. He quietly unlocked the door for her and sent her into the dark room. He and I waited outside, listening.

Hi, sweetheart, I heard my mother say. I realized she thought it was my father who had entered, and that I was hearing, for perhaps the first time ever, the way she speaks to my father when no one else is around. I was surprised by the softness of her tone.

"Sweetheart?" she repeated when no one answered. Then, "Oh, Meredith! Come here my darling! What a wonderful surprise!"

My father and I entered and opened the heavy hotel drapes. My mother was sitting on the edge of the bed with Meredith on her lap, looking happy and calm. Not the way I expected her to be. She reached around Meredith to give me a hug. Hi, darling," she said. I like your hair that way.

I hadn't combed my hair since that morning, but I knew why she said that. Once, when I was in college, in an all-out effort to please her I told her that for her next concert I would wear whatever she wanted. She bought me a high-waisted, blue and pink flowered dress with a hemline below the knee - the sort of dress no one older than ten or younger than sixty should ever wear. I wore it, fairly confident I wouldn't see anyone I knew at the concert, and also permitted her to curl my hair. I felt that I looked ridiculous, but I was proud of myself for being mature enough to bend a little for my mother's pleasure. Then, as she inspected me right before the concert, her face fell.

"I guess your hair really doesn't hold a curl," she said
I turned to my father. "Give me the car keys," I said.

He fished into his pocket and handed them to me, and I turned and walked out of the hall. I spent the recital in the car, all illusions about my newfound maturity shattered.



After the concert, she apologized and said she had no idea I would be so hurt by such a comment. She hadn't meant to be critical. Since then she has only bought me black clothing and routinely makes a point of complimenting my hair. She herself often wears the blue and pink dress and it looks quite nice on her.

I thanked her for the hair comment with a kiss. "How are you feeling?" I asked.

She shook her head and groaned theatrically. "The Rorem is my nemesis ~I guess 20th century music really isn't my bag. I'm so glad this is my last solo recital. I have several things lined up for the fall, but no more solo recitals. It's just too much work! I want to spend that time with my grandchildren! Come, Meredith, would you like to see my gown?"

Meredith nodded, and my mother led her to the closet where the gown was hanging in its plastic bag. Shell pink. I recalled from my childhood that in the weeks leading up to a concert my mother would be focused to a point near frenzy on her practicing, but the concern about what she was going to wear would linger just beneath, occasionally spiking up and sending her to rifle frantically through her closet, then, once I grew to be her size when I was about 11, my closet as well. Begrudgingly, as a last resort, she'd make a trip to Filene's Basement. She always came up with something that met her criteria: it had to be dressy enough to show respect for the



hosting organization; it should sparkle a little for a festive note; its sleeves had to cover the wobbly underside of her upper arms; and it had to cost next to nothing. We didn't have money to spend on a dress she would use so little. I often did not share her view that the black wraparound skirt I had sewn in Home Ec and the size 12 sequined top (my mother wears size 4) from the church rummage sale "fit the bill," and the great dignity -- bordering on smugness -- with which she always carried herself simply confirmed my belief that on some matters she and I would never be able to agree.

But now when I remember, in particular, the clunky silver platform sandals that she got for half price because her size -- the 4-1/2s - had been used as the floor sample, I think perhaps she wasn't smug so much as a very, very good sport. Over the years her outfits ranged from black, to gold, to red, to turquoise, depending upon what she had unearthed. I was pleased to see that now that she had actually purchased an entire gown, and in her favorite color shell pink.

"My dress is pink, too, said Meredith, delighted. In fact, her dress was almost the identical shade. The bond between my mother and my daughter surrounded them like a force field. They even look alike: large brown eyes, small noses and mouths that form thin lines with down-turned corners when they are displeased. Occasionally, when Meredith was an infant and I was holding her in my arms, she'd look at

me in a certain loving yet measuring way and I'd be struck by the impression that I'd given birth to my mother. They understand each other at a deep and strange level "I always know exactly what she needs," my mother often says. "She doesn't have to tell me."

Sometimes I felt their bond left me out. My mother and I never shared that sort of understanding. She seemed, on the contrary, to have a particular knack for dwelling on irrelevant details of the story I was telling, offering "constructive criticism" when I needed support, being dismissive of things that mattered to me while praising me for things I cared nothing about. It was my father, not my mother, who, for instance, took me shopping when I was in high school and without discussion bought me Levi's jeans when my mother said the ones from Fashion Barn with elastic waists were perfectly fine. As for Meredith --sometimes I felt uncertain how to approach her, standing there with her little lips turned down at the ends. How do I show her how much I love her without annoying her? Did my mother feel that way about me?

"Tonight will be a fitting swan song," said my mother. "Did you know that I gave my senior recital in the same hall? Charlotte Gackle and I gave a joint recital. And she's coming tonight, can you imagine? Of course, she has changed her name. No soprano should be called 'Gackle'!" She laughed. "But anyway, it's a nice close to my solo career, I think. Full circle."

Evanston, Illinois is a place of family legend for me. My father and mother met there as Northwestern undergraduates. My mother attended Northwestern courtesy of a full piano scholarship, and received both bachelor's and master's degrees in music while my father earned his degree in engineering. Not far from the hotel are the practice rooms where my father used to study lying underneath the grand piano while my mother pounded away above his head. Close by are the places they rode their bikes, although part of Lake Michigan has been filled in since they were students and is now solid ground.

I have seen photographs of her senior recital. They are black and white so I can't tell the color of her gown, but from the way it catches the light I can tell it had a sheen. I know it was handmade, either by her mother or by her sister-in-law, who also sewed her wedding dress. My mother is seated in the photograph, slender, obscured from the waist down by a large bouquet of roses that are darker than the dress. She always took her glasses off for photographs, and she smiles at some point to the left of the camera, glamorous and blind.

After graduation in June 1957, my parents married. In August 1958, Chip was born. Soon after they left Chicago for Stanford, California where my brother Dick was born. They lived in student housing on my father's fellowship while

he earned his PhD. There was no room for a piano, even if they could afford one, even if she had had the time to play it.

They moved to Massachusetts after my father received his doctorate. I was born there, and then they moved back to Chicago where my father taught briefly. When I was almost three we moved back to Massachusetts to stay, and my parents finally acquired a Steinway upright. Once my brothers started school, my mother began to play again. I had to go with her to her lessons. Her teacher was an ancient lady with a French Canadian accent who lived in a townhouse filled with fragile items. I sat as still as I possibly could in a corner of the music room, but invariably Miss Giguere would sigh and tell me I had to sit somewhere else.

When I started school, my mother started teaching piano at home. She also began to arrange performances for herself. At the public library fundraiser. At the retirement home. Accompanying the church choir. Soloing with the high school orchestra. Any time she saw an opportunity to give a recital, she snatched it up. Performing gave her exposure, she said, and the exposure brought her more students and more concerts.

"You kids were in school, we needed money, I had to decide what I was going to do," she told me. "And I realized I only knew how to do one thing. I knew how to play the piano."

We needed to let her get ready. "I'll see you in just a little while, darling," she said to Meredith, who nodded, took my hand and came with me without any protest. Meredith seemed to understand that her grandmother would not be available to her for a while. I didn't understand that very well when I was young. I was already older than Meredith when my mother began to give concerts again, but I remember disliking the oddness of dinner being served by Dad, the percussing of high heels on the floor above our heads, the sight of my mother coming down the stairs two to three inches taller than normal, with a hairdo like a helmet and lipstick like a warning. She would help me into my tights in a distanced careful way and she would inspect us all, her mouth turned down, looking right into our eyes and licking her thumb to stick a stray hair in place. She would inspect my father, too, and question him about the status of the tape recorder and whether he had tested the batteries, making him defensive and impatient.

But now she saw us off cheerily without even asking what I was planning to wear, without admonishing my father to come back in time to take her over to the hall. We left to find my brother and my husband and my son, and found myself looking forward to the evening, looking forward to hearing my mother play.

When I was young, and even when not so young, I dreaded her concerts. I particularly dreaded the aftermath. I

never knew how to behave. I would be relieved it was over, and there were usually some cookies and juice on a table. But there would always be a large crowd of well-wishers around my mother – old friends, colleagues from one of her piano associations, as well as complete strangers. She greeted each one with smiles and conversation. I always wanted to go to her, but I knew if I got too close she would introduce me to everyone and I hated that. My father and my brothers and I would stand around at a safe distance. It would be late. We would be tired. Finally, we'd gather up the freshest of roses and get into the car.

After a quick dinner we dressed and walked the short distance to Lutkin Hall. As I watched my father striding ahead holding each child by the hand, I realized that he was not carrying the tape recorder. He had carried it dutifully to every concert I could remember, a compact but heavy black rectangular box that wheezed as it recorded. Because of the tape recorder we always had to sit close to the front, but we couldn't sit so close that my mother might be distracted by some slight misbehavior glimpsed out of the corner of her eye. But there was no tape recorder tonight, I assumed the old thing finally gave up the ghost and they had not yet been able to replace it. I noticed, once we reached the hall, that my father seemed quite free about choosing his seats. In fact he changed seats, with the kids in tow, more than once.

Finally, everyone was seated and the house lights dimmed. After a pause, the stage lights went up dramatically, the side door opened and my mother stepped out in her pink gown. She walked briskly to the piano, placed one hand on its side, smiled graciously and inclined her head. I used to think it was funny, when I was a child, seeing her act that way. My children clapped and clapped. She sat down before the piano, half-rose, adjusted the bench a bit, sat, looked up to a spot on the wall and began the Beethoven.

When I was a child I never knew the names of the pieces she played, but I knew every note by heart from listening to them so many times. She practiced at night after we had gone to bed, after another long day of teaching recalcitrant students, making dinner, and otherwise providing for the needs of three children and a husband. Night after night I would lie in the dark and listen. Just as I would begin to drift off to a particularly lovely part I would be jerked awake by a wrong note, or a garbled passage, which would be followed by an abrupt stop and then several laborious repetitions of the offending passage. Each repetition would jerk me awake anew. Because of this nightly conditioning, each mistake she made in a concert was almost physically painful to me. The other result of this conditioning was that I developed an unfortunate and much unappreciated tendency to fall asleep during her concerts.

But I had left home many years ago and I didn't know this Beethoven. As usual, she was playing new repertory. Although I discerned a few falters they caused me no distress. The children, taking their cues from their grandfather, didn't clap between movements but only at the end.

The second piece was the Chopin Barcarolle, followed by his Ballade No. 4 in F Minor. Chopin has always been my mother's favorite composer, and she is at her best with him - her affinity for this music obvious from the fluidity of her movements. Gradually I stopped listening for mistakes. I did what I always used to do at her concerts to help me stay awake -- squinted at the stage until it became just bright light and two shapes, one large and black, one pink and animate, together producing sound yet disconnected from it.

When I was about six, someone who ran a prestigious piano workshop heard my mother play and approached her after the recital and encouraged her to apply to be in the next one. My mother was very excited by this man's attention, and she spent days carefully preparing her application and a tape. After she sent it in, she received a letter from the workshop organizers. The letter said they were very impressed with her tape, but unfortunately one had to be twenty-five years old or younger to participate in the workshop.

"Isn't that hilarious?" she said, holding the letter. "That man must have thought I was younger than twenty-five!" We all laughed, for it was a very funny idea. We sat down to eat lunch.

I saw it first, a pinkness spreading from the tip of her nose.

"Mom?" I said, just as she began to cry.

"Twenty-five!" she sobbed. "Me, twenty-five! Can you imagine?" My father squatted by her chair and put his arms around her, but I knew there was nothing he could do to make her twenty-five. He was the reason she was sad, I thought. We all were.

By the time I left home for college, my mother had made a name for herself in our town and the surrounding area both as a performer and a teacher. She couldn't go to the grocery store or the post office without someone stopping her and asking, "Aren't you Wanda Paik?" She had performed twice with the Boston Pops Orchestra, once under the great Arthur Fiedler himself. After I left home, she continued to expand her repertoire. My brother Chip joined the Foreign Service for a few years and arranged for her to give concerts at the embassies where he was stationed - she was thus able to add Port-of-Spain, Trinidad & Tobago and Brasilia, Brazil to her resume. Her students, who now came to her from all over the state, regularly won contests and prizes. They kept in touch with her into their adulthoods, credited her with changing their lives.

After the intermission she played the Rorem Barcarolle and Toccata. She used the sheet music for the Rorem –

something she rarely does at a recital. "When you play 20th century music," she had said, "It's a good idea to put up the music just so the audience doesn't think you're making it up as you go along." But in this case I knew she needed the music because she didn't entirely trust her memory. I knew these pieces were a reach for her, almost as foreign to her nature as rock and roll. But she has always chosen to play, along with Chopin, pieces that make her reach.

As she began the final piece, a Bartok suite, I wondered about the tape recorder. Suddenly I was upset that this recital was not being recorded. This was her last solo recital, she had said. I would have liked to have a recording for my children. I would have liked to have something to remind me, something I could hold in my hand. We don't have any recordings of her concerts, for the tape recordings my father so diligently made had never been intended for posterity. They were for her edification. In the post mortem of the concert she would play and replay the tape, biting her lip over the worst parts, holding her breath through the best. Eventually, after she had wrung all the information out of it, she would reuse the tape.

There was one practice tape of hers that we kept for a while. On it, you could hear her practicing, and in the background the little sounds of my father and my brother Dick playing chess. From time to time you could hear Dick, in his nine-year-old treble voice: "Cheap! Super cheap!" Then you heard Dick say, a little louder, "Oh, that was so cheap!" Then there was a banged chord and a clatter and my mother's voice, shrill: "Get out of here!" We called this tape the "Get Out of Here" tape and we saved it because it never failed to make us all laugh. But even that was gone now.

I was afraid that once she stopped playing I wouldn't be able to remember what it sounded like. With no recording, my memory would have to suffice. I became a little panic-stricken and I tried to listen harder. Perhaps if I somehow listened harder now, I would be able to keep it in my mind later. I wanted the music to continue, for as long as it continued it could speak for itself.

But eventually the music stopped, and everyone was clapping. My mother bowed, exited, returned, and bowed again. Someone ran up the few steps to the stage and handed her a bouquet of red roses. My mother disappeared through the side door.

I took my children by their hands and we hurried up onto the stage and after her so we could get to her before the well-wishers. We rushed through the stage door and found her in a small room with a small square table. When she saw us she dropped the roses on the table and knelt down to gather the children in her arms.

"I think you were great," I told her.

First published in *Brain, Child* magazine.

Carol Paik is a graduate of Lincoln-Sudbury Regional High School, Harvard College, and

Columbia Law School. She lives in Manhattan with her husband and two children.

Wanda Paik's new CD, *Piano Perennials*, is available at Spectrum Music in Lexington.

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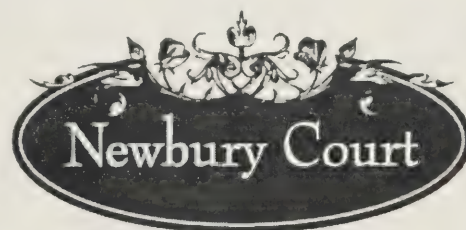
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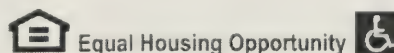
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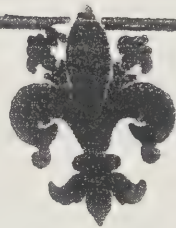
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The Library Bookie

From Blue Tarps to White Gloves

By Jeanne Bracken

Last fall the Friends (FOLL) of the Lincoln Public Library (LPL) and the staff joined forces to decorate the town with blue tarps -- reminders that the Gulf Coast was (and is) devastated by hurricanes. Our major fundraiser, the October "Brunch for Books," raised over \$9000 for the New Orleans Public Library. The latest flyer for the NOPL features the LPL children's librarians at the brunch, replete with Mardi Gras beads. Lots of folks had so much fun, they suggested that the library have brunch every Sunday.

Well, not every Sunday. But maybe annually?

This year our focus moves closer to home and, in lieu of blue tarps, features white gloves. The library's locked vault, crammed with historic documents and official town records, is nearing capacity, while the climate controls often fail to keep the space at optimum temperature and humidity. The LPL trustees have been working with architects and engineers for the past year, seeking cost-effective solutions that preserve the materials while allowing safe access.

At the same time, Town Clerk Susan Brooks climbed on the archives bandwagon. Her office is legally responsible for permanent records currently housed either in the vault or in even less salubrious spaces in the Town Offices. Her suggestion: join forces with the library, develop a plan to centralize care of all of the town's archives, and capture broad support for the project.

The current plan is to increase the size of the vault, provide climate control and fire retardation systems, and provide support for maintaining the archives.

It all sounds rather dry, but in truth the archives are interesting. Where else in Lincoln can you find batting scores for the Mohawks in the 1940s and 1950s (names you would know...), charming water colors by Jane Langton, the trowels used in building New York's Croton Reservoir, a farmer's pre-Civil War journal, and scrapbooks from Julian DeCordova?

Those are just the tip of the archives iceberg, but one that will be on display this fall.

How to draw attention, gather support, pique the interest of Lincolniters? Why, throw another brunch, of course. Our theme: Save Our Stuff. White gloves optional.

Mark the date: Sunday October 21, 11 to 2, at the library. Expect good company, good music, good food, a good look at some rarely seen items, and a good understanding of our town's role in history.

Why white gloves? (No, not because some brunchers will be on their way from church.) Delicate materials need careful handling -- pencils only, gloves to protect from fingerprints, archival quality tapes and glues, acid-free paper, folders and boxes.

The "Save Our Stuff" brunch is sponsored by the FOLL with the LPL staff, music from talented Lincoln-Sudbury groups and the Lincoln Minutemen, food by Richard Silver of the Pierce House -- not coincidentally organizations that have documents deposited in the vault. Local auctioneer Doug Stinson will appraise small antiques for ticket holders for an additional fee.

The archives may seem to be of only local interest, but that is not the case. This spring a college student from Boston came to research baseball history in the area. Then the *Lincoln Journal* had an article about the archives and the Abraham Lincoln letter stored there; before the newspaper's ink was dry, an organization in Springfield, Illinois, asked to photograph and digitize it for their online project, The Papers of Abraham Lincoln.

As well as generating interest in the archives proper, the "Save Our Stuff" brunch will demonstrate why, as Susan Brooks says, an archives without organization and support is just a bunch of boxes in the basement.

Working with the town's archives is an exciting and rewarding opportunity to learn about who we are, where we came from, and what impact we have had on history.

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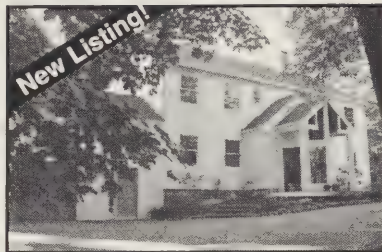
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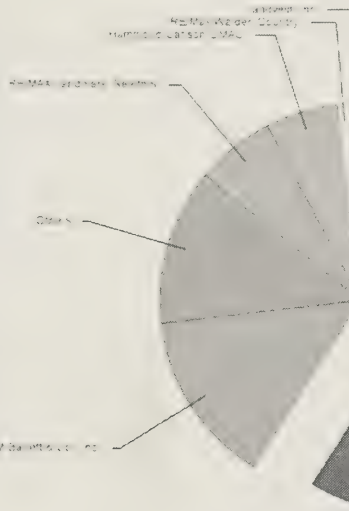
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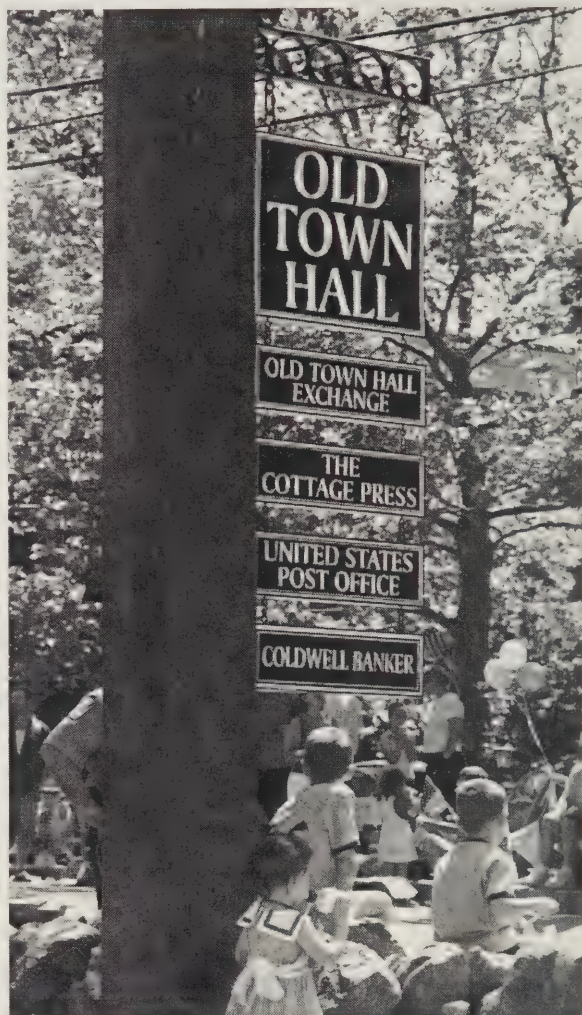
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RESIDENTIAL BROKERAGE

BROTHER AL'S SHOP CLASS

By R.F. Callahan, Stow, Mass

When I wrote "The Pump Lamps of Lincoln" which appeared in the *MetroWestDaily News* and the *Lincoln Journal*, I had but touched on the subject of my late brother Al Callahan, and his influence in teaching children the fine arts of woodworking at the Brooks School.

Al worked hard to bring forth pride in the children's individual workmanship. Al was far more than just a teacher. Many children from his classes have gone on to progressive lives themselves, in some part due to his discipline and methods of giving "pride" to their individual successes. I can remember him telling me of the METCO kids and his insisting that they "must learn," and that was why they had been sent to the western suburban schools from the Big City. Surprisingly they did indeed adapt to the system in spite of predictions from many that the program would fail. It would prove to be a great success in the years ahead.

The great taste of country life was apart of our youth. Our family owned a cottage on the banks of the Sudbury River which was destroyed in the 1938 hurricane. It was built close to the sand dunes and was washed away. The land, too, was not retrievable for living or rebuilding. His family has a photo of Al, aged 2, at that cottage, in 1932.

Al had been looking over the river, and just after the shot was taken he attempted to catch a butterfly and fell down into the bottom of the river. Our cousins, also in that photo, were Bob and Minot, who dived in and fished him out.

A strange fate would overtake cousin Bob. He drowned in 1967 in an attempt to save his own son from drowning. At Al's funeral, Cousin Minot, an old man by then, was so touched and broken hearted, and I could not help but notice him crying. Minot would pass away himself in ten years time, and at his request his ashes were spread about the Boston harbor in the waters that he so loved.

Going back to 1941 in Hartford, Connecticut, we lived in a three decker on the first floor. Al loved making model airplanes and taking them up to the top back porch and flying them down and across the yard. These models were made with a wind up elastic band that propelled the plane. The better they were made the better they flew.

We had newborn kittens, about six of them. Al went to the corner grocery store and brought back cardboard boxes. Placing them together he cut out holes in the boxes to make a kitten type-apartment. The kittens loved to go in and out, and up and down the cut out sections, from one box into the other and again up to the upper sections. It was great fun for the kittens as well for us to see them playing about. He had made

the holes just large enough on purpose to allow the kittens to enter and exit and not the mother cat. She went crazy trying to go in that small hole after the kittens. It was a fun time for several days until the kitten events wore down to boredom.

Al's imagination was always keen. Another hobby he had was drawing. He was a good artist. During World War II my brother, drew a complete map of Europe and marked down the news as it came over the air or he read it in the paper. Al followed the progress of the allies in France and Germany as well as on the Russian front. He also recorded the Canadian and English as they had aided in liberating Holland and the surrounding countries of the Netherlands.

He loved world history and told me on occasion of his ambition to teach the subject. When we moved back to Boston he was sent to the Blackstone School where he learned the basics of woodworking, just the basics. The Blackstone School at that time was in the lower West End down behind Blossom Street. It is long gone from there due to "Urban Renewal".

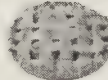
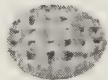
From there we went to the Taft Junior High School and then to Brighton High. No doubt in my mind that "his" pump lamps originated in a class in the Taft Woodworking shop. Al adopted the project with improvements to the original. We did not make use of the chain switch on them then. I might add that at the time shop classes were treated with less than desirable format; some students not caring and others lacking in ambition to learn. Some of us left there knowing little more than when we began, treating the class as just another way to fill the time in school. Al made it a point to learn and wasted little time in the insignificant phases of Boston's lack of initiative with some of the teachers.

Continued on page 21



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Few of the teachers of those days would influence us in later years. We reacted according to our own individual ambitions with some of us failing and others succeeding as it were. Educational results were typical of many city schools.

It is little known that Al was a great football player. He had played with his pals from high school and they formed the “Allston Rams,” developing skills in the sport to closely achieve almost semi-pro status. The Korean War was to end their ambitions.

After High School came the Korean War and Al was drafted. Having taken a course in photography in high school, he had the skills to be assigned as the Base Photographer for Fort Churchill in Manitoba, Canada. This was an American and Canadian military base that contained up to one thousand American soldiers. It had a weather station and was a cold weather experimental base, very active at the time of the Russian threat.

The base was a sister to the Aberdeen Proving Grounds for cold weather conditions and development. This base in Aberdeen, Maryland was used extensively as a basic training and arms school for instruction to troops using specialty weapons. Our own Natick Labs in Framingham used the Fort Churchill base for experimenting with winter weather clothing for special assigned troops. It was unique that he was sent to this base as a photographer after basic training at Aberdeen where he was trained in small arms repair. Forty-nine of them were sent to Korea, some of them never to return. We can thank God that fate chose him to be a photographer. Otherwise he may not have taught in Lincoln and had such influence on our children.

Al’s expertise as a photographer was not wasted in later years. He tutored his son Glenn to a point of succeeding himself as a photographer. Glenn for the last twelve years has been staff photographer for the *Stowe Reporter* in Stowe, Vermont. Prior to this Glenn did photography work for the *Beacon* and the *Concord Journal*. In past years as a member of Vermont’s *Stowe Reporter*, he was a New England press award recipient of honors.

Al originally had discovered Lincoln while in High School in the mid-forties. He liked to bicycle to Walden Pond. He loved the then countryside environment of Concord and Lincoln, no doubt investigating the history of both towns. His first car was a 1935 Chevrolet Sedan, which allowed him more easily to travel to western New England towns

in hopes of choosing where he might eventually live.

Boston State Teachers College was formed in the very early fifties, just in time for Al to sign up after returning from Army duty. He took the required courses to be a history teacher. While working his way through college under the GI Bill, he also had part time jobs to help him along the way. He worked at places where he could learn the workings of machinery. He operated drill presses and lathes and grinding equipment. Those machines were similar to woodworking equipment, and he would have no problem transferring any skills obtained into woodworking projects. His original intentions were not to be a woodworking teacher but rather to instruct history courses. Being interviewed for jobs in the Lincoln system was his next step after graduation from Boston State Teachers College. According to family, Al was interviewed thusly.

“Mr. Callahan, we have no openings for history teachers. The slot has been filled. The other job we have available is as a shop teacher at the woodworking section, in the Brooks Building. Could you do that sort of thing?” “Yes, I can. I can do that,” was his answer. “Then the position is yours if you want it.” Al signed on in 1958 and was the shop teacher for twenty-nine years until his sudden passing, being short a year for retirement.

Al influenced many in his years as a teacher – hard work will lead to success. He built four homes and assisted me in building my place here in Stow. Along with that all family members have something made by him to remind them of the great icon of a man he was. Just as those pump lamps have traveled about with all the kids who have made them, so do furniture pieces we possess travel from one home to another, and are treasured by us as long as we live. The family adopted a saying “If you wanted something fixed, you call Uncle Al. If you wanted something built, you call Uncle Al.” I can only hope he is smiling down on us as we read these words.

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Tour New England this Fall from a DeCordova Gallery

This October, the DeCordova Museum and Sculpture Park will unveil the new exhibition **Moving Through New England**. On view until September 14, 2008, this exhibition takes visitors on a tour of the region's landscapes—the picturesque, the quaint, and the less attractive scenery. **Moving Through New England** features more than 40 artworks from DeCordova's permanent collection and is organized by Koch Curatorial Fellow Kate Dempsey.

For many people, New England represents a land of idyllic beauty, attracting tourists who wish to see the historic sights or summer on the shore and leaf peepers driving through the autumnal glory. For others, it represents history, with its white church steeples, town commons, and covered bridges—places where time seems to stand still. And yet, like everywhere else, New England is always changing, for better or for worse. Here, change comes with every season and with every hour. Change comes when the vacationers return home and when the animals reclaim their territory. It comes as new buildings rise and old ones crumble, and as the presence of man in the landscape emerges conspicuously.

The changing landscape of New England has inspired numerous artists. This creative motivation along with DeCordova's mission to collect works by modern and contemporary New England artists has provided the Museum with a rich collection of images of this region. **Moving Through New England** comes entirely from the DeCordova's permanent collection and includes an array of media, including photographs, paintings, watercolors, and other works on paper.

Viewers will recognize old favorites alongside recent acquisitions. While some artists have chosen to portray idyllic New England, others have highlighted the less beautiful, but more common aspects of the area. A few artists, such as Robert Ferrandini, have made fanciful images based on the region, and others, like Aaron Siskind, have abstracted it by focusing on small details. Yet several of the artists, including Robert Birmelin, remain extremely faithful to reality, highlighting the landscape's natural beauty. For many of the artists change is an important part of their vision of New England; they have chosen to show change for its political reasons, nostalgia, or its aesthetic contrast. Through diverse techniques and media, these artists have created images of the passing of time and people through New England.

DeCordova Museum's collection has grown substantially since its opening in 1950, in large part due to the generosity of collectors and artists who have donated artworks to the Museum. The Museum's collecting mission is to acquire modern and contemporary American art, with an emphasis on the work of New England artists. Currently, there are more than 3200 works in the permanent collection, and each year the Museum adds at least 50 new artworks—some purchased by the Museum through acquisition funds and foundation grants and others donated as gifts.

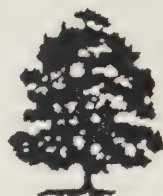
The DeCordova Museum and Sculpture Park is open from 10 am to 5 pm, Tuesday through Sunday. The Campus is located at 51 Sandy Pond Road and Lincoln Residents are not charged admission. If a resident would like to bring an out-of-town guest, admission passes are available at the Library.



Scott Prior, *Provincetown Landscape*, 1976,
Oil on wood, 28 x 22 inches, Museum Purchase
1976.93



Martin Ahearn, *Island Man*, *Monhegan Island*, 1975, Watercolor on paper, 20 1/2 x 26 3/4
inches, NEA Museum Purchase Plan 1978.1



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POETRY

The Catch of the Day

By Mary Ann Hales

A friend and I
sat down to lunch,
by the large kitchen window.
Tuna salad on soft white bread.

Movement outside
drew our attention.
as the leaves and stems of the vinca
jerked back and forth.
"Not the wind," said she.

As we talked and dined,
I glanced again
to the black mulch
beside the short green stems.

There curved a motionless dark
snake, his odd-shaped head turned way.
Body lined with a yellow stripe,
he lay exposed in the mid-day sun

Out the front door I went,
binoculars in hand
to stalk him from another angle.

At closer view I saw
his unblinking yellow eye
and an unexpected bulge
close behind his jaw.

"My toad,"
I cried.
"He ate my toad."

"Last week," I said,
"I almost squashed a toad."
A soft, knobby, earth-brown toad,
hungry for mosquitoes.
"Right there in the same spot."

We try to pull our glance away
and finish all our tuna,
as we watch the bulge
slide halfway down the snake
to digestive death.

"Now would you like some more iced tea?"
And as I pour, the yellow stripe
slides back into the vinca.

© 2007 by Mary Ann Hales

September Afternoon

By Susan Landon

Guitar Strains
float over the pond.
It's sunset
in September,
the sunbathers
sparse like
patches of sun
over Walden's
famous beach.

Boston is relaxing
into winter,
Savoring the prospect
of fall –
as splashes of color
decorate
the occasional tree.

Copyright 2007 Susan Landon

Picture Frame

By Susan Landon

Our picture window frames the woods outside.
The eye, the mirror of the soul, admits
sufficient light to have some neurons fired.
The brain decodes the message from these bits
of fleshy wires. The image that is seen,
this gift of God, this breath of life, this scene
composed of stunning trees, has set us free
to soar like birds, a pleasure keen enough
to make us sit so silently right here
before a wilderness now overgrown
with human huts and roads, which disappear
because we frame the view with care. What's known
depends on where we place the roving eye.
So why no beauty, peace, the open sky?

Copyright 2007 Susan Landon

Susan Landon lives in a neighboring town. She sent us these two poems; *September Afternoon* about Walden Pond and *Picture Frame* about the view out a picture window on the Lexington-Lincoln line. Her poetry has appeared in numerous literary magazines, anthologies and online periodicals. Last winter she was the featured poet in the winter issue of the *Aurorean*. In 2003 and 2004, she won Cambridge Poetry Awards for individual poems.





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Responses to Postcard Sent to Non-governmental Organizations

DeCordova Museum and Sculpture Park

Since 1950, DeCordova Museum and Sculpture Park has showcased the work of emerging and established artists, with a particular focus on New England artists. With a 35-acre Sculpture Park, a robust slate of exhibition and interpretive programs, and 400 studio art programs each year, DeCordova offers many educational opportunities for Lincoln residents.

Since its founding, Lincoln residents have received free general admission to DeCordova's Campus. This benefit includes having access to many free educational programs, including regular gallery and Sculpture Park tours. DeCordova also provides an ongoing series of artist talks, where the creators of the artwork on display share their approach, creative process, and meaning behind their works.

DeCordova is also proud to offer educational programming designed for families seeking to introduce their children to museum going and the art of seeing. The Eye Wonder programs focus on "seeing" and "doing" in art museums and combines family-friendly guided tours and hands-on art activities. This drop-in program is perfect for families with children ages 6 and up.

These activities are just a sample of what you will discover at DeCordova. For a complete list of the Museum's programs, please visit www.decordova.org. DeCordova is located at 51 Sandy Pond Road.

Friends of the Lincoln Library

Who provides the museum passes available at the library? Who funds all children's programming (summer, school vacations, and school year)? Who funds the annual live Classic Jazz concerts, adult speakers and entertainers, and the purchase of DVDs, CD-ROMs, library equipment and furnishings, and craft material? It's the Friends of the Lincoln Library, that's who!

The Friends of the Lincoln Library, Inc. is a 501(c)(3) public charity established in 1986 by volunteers to raise funds and support for the library. Funds come primarily through contributions and monthly book sales. Additional income comes from patron-use of the library photocopier, fax, printer, and tote bag sales.

Since 2005, we have awarded 19 staff professional development grants totaling almost \$6000. The Friends sponsor an annual Appreciation Luncheon for all staff and volunteers.

Last year's Brunch for Books raised over \$9000 for the New Orleans Public Library. This October, we plan the SOS: Save Our Stuff brunch to make people aware of the needs of the library vault.

Most items funded by the Friends are not funded at all in the town budget. Why not contribute your money and your time to help us continue to provide the library enhancements we all enjoy.

Girl Scouts

Girls discover, Girls lead, Girls take action!

Lincoln Girl Scouts is a vibrant and growing organization. It exists to meet the unique needs of girls and to help them grow into caring and confident young women. Girl Scout programs are contemporary and designed to deepend awareness of self and others, to build self-esteem and self-reliance and to increase young girls' abilities to succeed in the world and make a positive impact on the community. If your daughter would benefit from this program or if you have questions, please contact: Lyn Spaeth, GS Coordinator at 781.259.3433 or pasquarosa@aol.com or to register please contact Shelda Chickles, Registrar @ shelda2@yahoo.com.

Lincoln Democratic Town Committee (LDTc)

The LDTc is a grassroots organization which articulates Democratic values, informs the public on major policy issues, and helps elect capable, honest and winning Democratic candidates. This year we'll be organizing locally to increase the Democratic majority in the U.S. Senate, supporting the Democratic Senatorial Campaign Committee's efforts (<http://www.sosmajority.com>). We'll also take action in the Presidential election, working for the campaign of the Democratic nominee. The Massachusetts Presidential Primaries are scheduled for March 4, 2008 and the general elections – for November 4, 2008.

All interested residents are welcome at our open meetings, which are announced through email, the LDTc Newsletter and the Lincoln Journal. All registered Democrats are invited to become associate members of the LDTc. Dues are \$35 annually. At the Presidential Primary on March 4, up to 35 registered Lincoln Democrats will be elected full members of the LDTc. Current LDTc members and other interested candidates should contact the LDTc co-chairs, Joanna Hopkins (-0194) and Ilana Newell (-8443).

The Food Project

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The Walden Woods Project/Thoreau Institute's Fall 2007

Stewardship Lecture series. Please join us!

--- Thursday, October 11th --- Jeffrey Cramer, Curator of Collections at The Thoreau Institute, will discuss his newly published book *I to Myself: An Annotated Selection from the Journals of Henry D. Thoreau*. The book will be available for purchase and signing.

-- Thursday, October 25th -- author Susan Freinkel will give a talk entitled "Saving an American Icon: The American Chestnut Tree"; Freinkel will chronicle the disappearance of this once prevalent tree and the attempts to restore it.

-- Thursday, November 15th -- Danny Sagan, a green designer and builder, will lecture on the sustainable architecture design movement.

Doors open at 7 pm for a wine and cheese reception courtesy of the Concord Cheese Shop. The lectures are free and begin at 7:30 pm.

Together with the Concord Festival of Authors, the Walden Woods Project is honored to present "An Evening with E.L. Doctorow" on Thursday, November 1st, at the First Parish Church in Concord at 7:30 p.m. Tickets: Adults \$15/students \$5. Pre-purchase of tickets is strongly encouraged. Doors will open at 7 p.m.

Make reservations and find more information at www.walden.org and (781) 259-4707.

Minute Man National Historical Park

Minute Man National Historical Park preserves and interprets significant structures and landscapes where the American Revolution began on April 19, 1775. Colonists took up arms in defense of their rights and clashed with British Regulars, igniting the war that led to the creation of our nation. Today, the park is a global symbol of humanity's universal struggle for liberty.

The 970-acre park includes the North Bridge, site of "the shot heard round the world", and the first four miles of the Battle Road. The five-mile Battle Road Trail, for walking, bicycle or wheelchair, follows remnants of the historic road, and visits historic houses, farm fields, wetlands, and forests.

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Minute Man Visitor Center

April through late November – open daily.

This is the best place to begin your visit to the park. An award-winning multi-media theater program, "The Road To Revolution," gives a good introduction to the events of April

19th. Admission is free. Parking for the Visitor Center is on Route 2A in Lincoln.

Hartwell Tavern

The historic home of Ephraim and Elizabeth Hartwell and their children was not only a prosperous farm but also operated as a tavern. It played a significant role in the life of the community as travelers to and from Boston stopped and shared the latest news, and important issues of the day were discussed. Open daily, late May through October. Meet costumed interpreters and watch historic craft and musket firing demonstrations. On the historic Battle Road Trail; parking lot on Route 2A in Lincoln.

Codman Community Farms

Codman Community Farms (CCF) has been an integral part of Lincoln for many years, keeping fields throughout town flourishing with hay, raising heritage breed animals, and hosting beautiful community gardens. CCF is a working farm, and we welcome visitors who wander on their own visiting our sheep, goats, cows, chickens, turkeys and other livestock. The farm sells hay and compost, naturally raised meats, farm fresh eggs and pick-your-own flowers. Annual events include Sheep Shearing in April and the Harvest Feast & Festival in September. CCF also hosts educational programs for children and adults, including tours, 4H groups, and classes in farming and gardening. We work with various social service agencies and community groups, providing opportunities for all sorts of volunteers.

Originally part of the Codman Estate, CCF is now a separate non-profit organization that receives support from the Codman Trustees. CCF is also heavily supported by membership and fundraising. Visit, join, and become involved – we'd love to meet you. Lend a hand with chores, or in the office – we can find a place for you!

Contact Information:

Codman Community Farms
58 Codman Road
Lincoln, MA 01773
781-259-0456
codmanfarm@comcast.net

Heidi Tafel – Head Farmer

Lisa Hession-Kunz – Manager of Administration &

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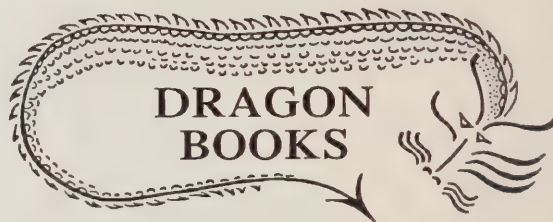
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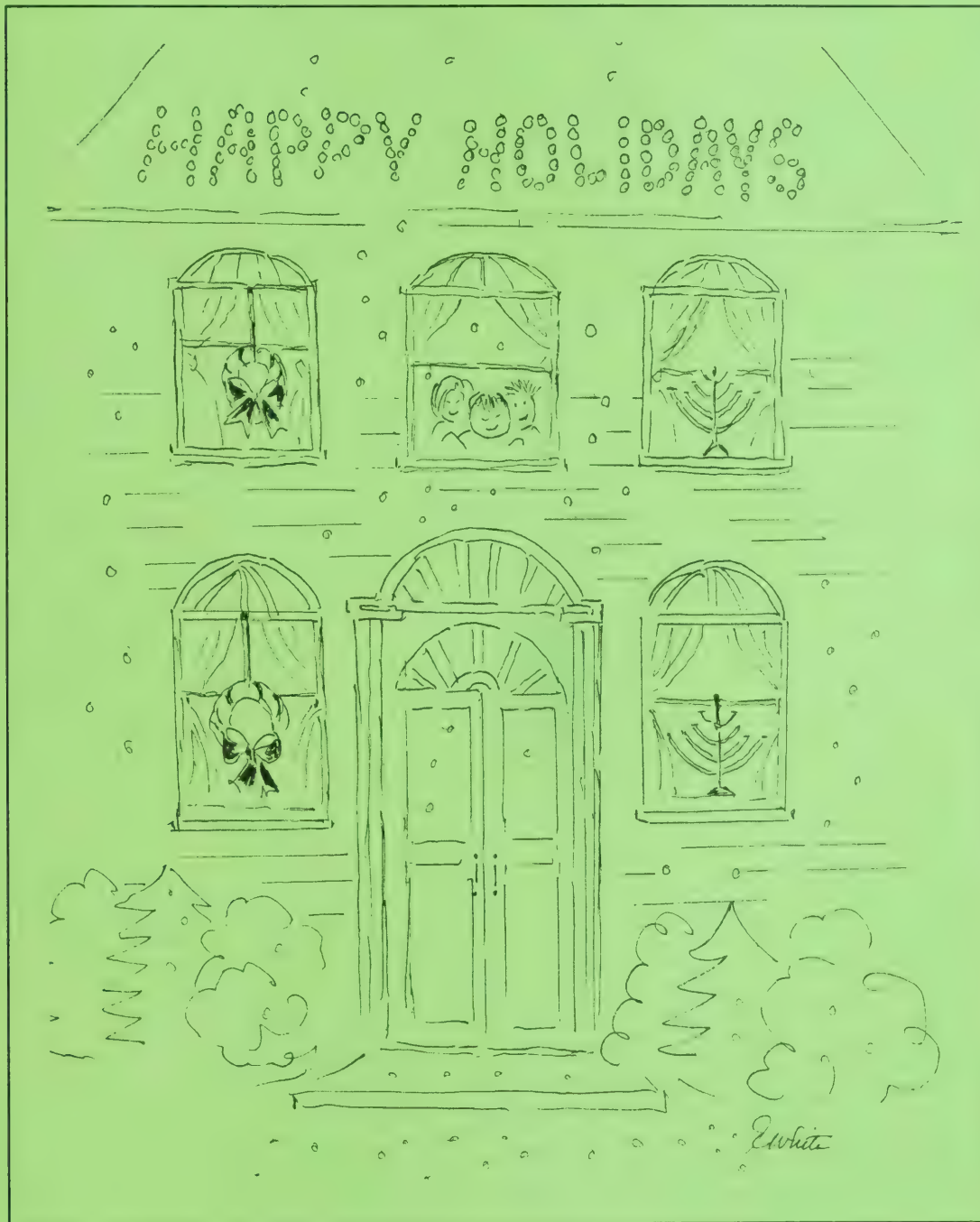
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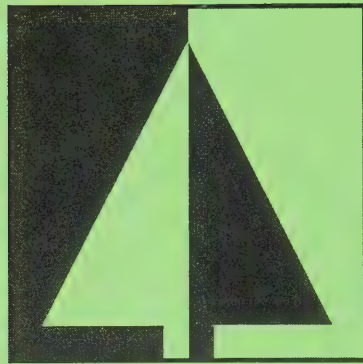
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Dear Readers,

Rather than shop, Black Friday was the day we started putting this issue together. We first gather all the ads (an easy job now that people often send them e-mail). This means they are ready to place in the magazine. Then we start nagging writers for that piece they said they would write when we talked in Donelans! After that we send the material to Waltham Printer where Joe takes over and "by magic" a few days later we are in the mail and on the newsstand.

We are grateful to Ellen Morgan who shares a recent visit to Sudan. This will prepare you for the upcoming weekend of events in Lincoln sponsored by Sudanese Education Fund and other organizations. We also have an article about mattresses by Palmer Faran which proved to be a "a hot subject." We'd like to hear your tale of shopping and the "problems thereafter." Has anyone found a perfect one??

Is it time to form a poetry reading and writing group in Lincoln? Contributions from our readers have increased in the last two years and there seems to be interest. If you have a poem you would like to share with the readers, send it a long. We are publishing Linda Knight's poetry for the first time. Linda who moved here in the last few years enjoys walking in Lincoln. She feels at home as her childhood was spent in Vermont.

In a few weeks we will be sending out subscription notices. In addition to renewing, a neighbor might appreciate the gift of *The Lincoln Review*.

Betty

The cover drawing is by Elinor White

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Dean Smith

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Sudan Story

By Ellen Morgan

The concept of time as a constant, proceeding with a regular and predictable rhythm, is a Western idea without much relevance in East Africa. Traveling to South Sudan with Isaac, one of the legendary “Lost Boys of Sudan”, I experience a disorienting, exponential distortion in time. Every day we travel forwards takes us backwards. From Boston to Kampala, the capital of Uganda is a day’s journey of 7,573 miles to a city with unpaved red mud roads and sporadic electricity. Another day on an ancient bus lands us in Koboko, a Wild West town on the border of Sudan with cell phone service but no electricity or running water. From Koboko, our destination is Yirol, a medium sized dot in the World Atlas at the Lincoln Library, three hundred miles and four days drive into South Sudan. We rent a 1980 Toyota pick up truck with a driver, a mechanic and all the gasoline we will need for a week and set off.

Around a bend in the road we come to a crushed culvert. The stream turns the red dirt to mud. An 18-wheeler mired deep in the pothole blocks the road. It has been there for a week. A line of northbound trucks faces a line of southbound trucks waiting their turn to get stuck while the driver attempts to dig his rig out with a broken hand shovel. His partner scoops mud with his hands. We wait.

Back, back in time we go. A bridge over a small river is surrounded by a lovely marsh with yellow birds and purple flowers. I take a photo.

Suddenly, soldiers at a road block stop us. These soldiers are for real; they have a big truck; their uniforms match; they are organized and armed.

“Who has been taking photos of the road? We have a report that someone is taking photos of the road. Who told you to take pictures? Who are you giving them to?” No one answers.

“It was me, I took a photo from the bridge.”

More cows, more fields, more pretty marsh flowers, even water lilies. A baboon casually crosses the road. People are swimming and bathing. We bump past marsh birds, naked boys, yellow butterflies, huts, burned clearings, and brick ovens.

“Yirol! Yirol! Yirol!” explains Isaac’s mother excitedly. This is her home. I recognize the tall trees from Isaac’s photos. The soccer field. The single street of shops selling all sorts of stuff, clothes in piles, coca cola T shirts. A sharp right, then a left into a circle of huts. We are here at last. A swarm appears to greet us. Elders and children jump up and down wildly.

Michael Ater Deng is the head of the family compound, a circle of sturdy mud huts. Yomjima is his wife. Michael Ater is the head of a food resource operation, BYDA, bringing technology to the local agriculture. They are trying with limited success and a lot of local resistance to teach a few cattle to pull a plow. Michael is one of the missing generations of middle-aged men, most of who were killed in the long Sudanese civil war. “America is South Sudan’s friend,” he tells me.

We sit outside in the shade behind a hut with a grass roof, the new arrivals, the children and an ox plow. Isaac fixes an umbrella with a needle and black thread. Three ducks waddle out of a hut. The spotted baby goat checks out my bag. The row of girls emerges from the tall grass with water jugs balanced on their heads. The red headed lizard is doing a funny dance. When he pauses to look at me critically, I take his picture. This is a thirsty country. I am thirsty. Warm Tang in a crystal pitcher waits for me in my tiny mud hut.

The adults talk in Dinka. “Situation”...“Problem” accentuate their serious tones. The children, who speak excellent English, crowd around the journal I am writing. A print out from Forbes website titled “Most Dangerous Destinations 2006 – Sudan” with a photo of armed soldiers inter-

ests them. They look at my maps. The United States is quite small compared to the African continent. Sudan is about the size of everything west of the Rocky Mountains. Darfur would be California. Yirol would be in Arizona.

“Where is your home?” little Daniel Kamen Ater asks.

“It is here on the map, seeing where that little bit sticks out?”

“What is your village called?”

“Massachusetts,” I answer after considering my choices.

“Oh, Massachusetts!” His face snaps up from the map with recognition. “Do you know John Kerry?”

I look around at the tiny town of Yirol and I have to answer, “Yes, he is a good friend of mine.”

Here I am in the middle of South Sudan and this small boy knows about the 2004 election in the United States. Do you know who is the President of Sudan? He is General Omar al Bashir who grabbed power in Sudan in 1989 with the slogan “Anyone who betrays the nation does not deserve the honour of living”. His Islamic dictatorship welcomed anti-American terrorists. In fact, bin Laden invested heavily in the Khartoum government and Sudan is where he had his training camps before he went to Afghanistan. Al Bashir masterminded the brutal civil war against the South by couching it as a religious jhihad, hiring Muslims to fight Christians, and pitting tribe against tribe. Two million people were killed, four million displaced and starving. To put the numbers in perspective, there are only five million people in South Sudan today. Now the Khar-toum government is using the same tactics in Dar-fur, Arab Muslim against Black Muslim.



Ellen In Truck



18 Wheeler Stuck



Daniel Kamen Ater

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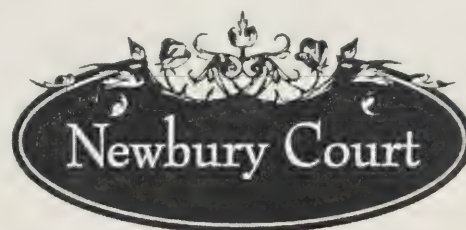
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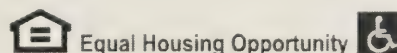
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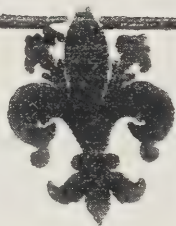
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Poetry

By Linda J. Knight

Linda Knight loves walking on the paths of Lincoln, after recently retiring from the MGH Chaplaincy and years of ministry and teaching. Lincoln's rural nature reminds her of her childhood in Vermont and inspires much of her writing.

Day after Day

This morning, I'm looking forward to this day with a certain question: "What do I hope for in the future?" "What are my goals for the day, the year, my life?" "What does my day accomplish other than errands run, groceries bought, and bills paid?" "What IS it all about, Alfie?"

I am a person who wants BIG goals, an IMPORTANT purpose, even a sense of call, but now I am getting used to the concept of just everyday tasks, a schedule that seems to matter in a small way only, minor domestic details, taking my mother to her various appointments, preparing the meals for two, cleaning up after ourselves.

I have no idea what God plans for my life. I do not sense the "pillar of cloud by day or the pillar of fire by night" guiding me in the present or telling me my purpose down the road. Instead, I guess that I must step ahead each day, doing what is next. Maybe in these everyday tasks, God is preparing me for some important mission. Or... maybe faithfulness in these small tasks IS the important mission.

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Stone Walls

Today I took my early morning walk, the air clear and dry and cool, by the fields and trees and stone walls built long ago, the stones put just as they are, as if we could imagine a farmer saying, "Here's a good one that we could put on top." I love those older, uneven stone walls, those built from whatever was on hand and not so flat at the top, as if a machine had come by and made them "just so." I hope that my life right now can use what I see around me, recycle what I already have been given, whether it is a field full of rocks or an expanse of fertile soil just waiting to be planted. I hope that I can be like those farmers of old, who look around at what they've been given, making something beautiful of it.

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The First Frost of the Season

On my walk today I saw the meadows lined with what looked like a thin blanket of gauze, the very first frost of the season, a sign of all the changes to come when fall yields to winter's heavier blanket, a covering of snow. My age now is like the first frost, which covers the earth in the early morning but then burns off in the noontime sun, just a preview of all those "coming attractions" before the end, at least all the end that we see with our eyes.

Nature reminds me, on the days that I dread the years ahead, the old age that I have rehearsed during my mother's last few birthdays, that just around the corner, growing up out of the cold, frozen winter is the bud, the green grass, the meadow covered with wildflowers, surprising us again, world without end, Amen.

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My Body

Ever since junior high, I have disliked my body, the way it looked in clothes, big hips, legs, and abdomen on a short and dumpy frame. Like my hair, my body seemed to have a mind of its own; just as I could do nothing with the frizzy locks, no watching of my weight could control the chubby look that I carried most of my life.

Only now, at retirement, am I able to look in the mirror with gratitude, because this body has held up through all the sorrows of my life, my heart beating through times when I thought it was broken forever. These legs that looked so stubby have taken me for three mile walks each day, the body that I never liked very much looks healthy and exercised, and I am thankful to the One who has given me this particular body, just exactly as it is.

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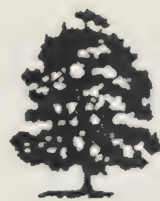
Vermont

I think it's just nostalgia, yearning for the simple life of my early childhood, when we stayed outside until it was "blue out," our group in the neighborhood who played all day in Hall's Woods, fixed up the chicken coop as a playhouse, swung on the vines in back of our house, and never worried about terrorism or the threat of global warming, disease or death.

There we all were, running, jumping rope, playing marbles, and knocking on doors, where all our mothers were home, to ask if Ikey or Diane or Vicki could come out to play. We stayed out until we could hear our moms call us, not on the cell phones, but with their voices, from the porch or front door.

I don't know that I will ever again live in Vermont, but I suppose I will never lose that yearning for the simple life of a small New England town in the 1950's, when we played outdoors all day, until it was "blue out" and time to run for home.

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The Mattress Caper or Once Upon a Mattress

by Palmer Faran

So you need a new mattress! The lumps in your old one are finally too much to bear. Your back is aching and you have a crick in your neck. You've tried turning the mattress, but the lumps move along with it. Stuffing in extra towels here and there isn't going to help either.

Having made the decision, you're in for an adventure. Do you have an old bed, that is, anything before 1950 (which is old to some and ancient history to others)? Forget it. Get some more towels. If you decide to go ahead anyway, measure very carefully. A new mattress and box spring probably won't fit the bed frame. So you will have to order a custom made mattress and box spring. That will be a challenge in itself. If you have a truly old bed that is high to begin with, adding a box spring and mattress of extreme height will complicate the ritual of getting into bed. You can count it as part of your aerobic exercise.

Now comes the big question: what kind of mattress? This is not a simple matter. They don't stuff them with straw anymore or feathers either. The choices are many. Some of the basic brand names are Simmons, Serta and Sealy. Craft-matic is the bed that raises and lowers your feet and your head, and has been, I'm sure, the subject of several humorous skits in the movies; the Marx Brothers would have had fun with it. Basically these mattresses are all constructed of coils and the manufacturers add fill to make them comfortable.

Some mattresses are made of memory foam, some of latex, both artificial and natural. Tempur-Pedic, for example, uses a foam mattress topping. King Koil, according to their website, has been making mattresses since 1898, which makes the company only a little younger than some of my beds. The sleep number bed, made by Select Comfort, allows you to dial the number most comfortable for one side of the bed and a different number for the other side. A nice idea, especially if you and your spouse have different sleep needs. On the other hand, if your short-term memory is faulty, dialing could pose a problem. And it involves another decision! Am I more comfortable at 38 or at 40, or should I try 35?

Then there is the airbed, which speaks for itself. And I believe that waterbeds, one of the more questionable fads of the sixties, are still with us.

The next problem is to find a store. Some stores specialize in mattresses and box springs or you can go to the bedding section of a department store. The next decision (you didn't think you were finished, did you?) involves toppings, "medical grade foam" (?), "super soft cell foam." (And what does that mean? Is there a "super hard cell foam, a "medium hard cell foam"?) Test them all. Of course, the mattress you try in the show room won't be like the mattress that is delivered to you. After all, the mattress in the show room has been tested by many people and broken in, so to speak. Sure it's comfortable. But you'll have to try anyway to figure out which one suits you best. If you have a spouse, this part might be the most tricky.

"This is perfect, isn't it dear?"

"It's a little hard. Let's try that one over there."

"Too soft."

"But you said this one was too hard."

"Well, it was."

"Maybe we should go back to that other store."

"Which one? The last one or the one before that?"

"I forget."

Several hours later, you begin to feel like Goldilocks, wishing the three bears would come along and settle the matter. Some couples have bought two or three mattresses before settling on the right one. Remember the *Princess and the Pea*? This whole experience is beginning to seem more and more like a fairy tale, isn't it? Or perhaps a suspense-thriller. Which mattress will they choose and which store? And will the story ever end? As for *Sleeping Beauty*, I'm not even going to go there.

All right. You've finally decided. But you're not finished yet. The new mattresses are thicker than the old ones, much thicker, and heavier. Where the old mattresses were six, maybe eight inches thick, the new ones are twelve- to fourteen-inches thick. So you'll need a new mattress pad. Not such a difficult decision; the choices are more limited. And new sheets, because the old ones won't fit. Might as well spring for new pillows too. Lots of choices there as well. But that's another story.

Finally you're done. If all goes well, which it probably won't, on delivery day the store will remove your old mattress, which will be relegated to that special place in the sky where old mattresses go to a deserved rest, along with the one-inch thick mattresses that my mother-in-law used to pile up on the guest beds. (After all, seven one-inch thick mattresses piled on top of each other make a seven-inch mattress, right?) The deliverymen will install the new mattress and box spring. It is up to you to add the pad, the sheets and the pillows and the bedspread, which won't fit, and the...well, you get the idea. You now discover that the nightstand is too low, but what are old telephone books for anyway.

You try the new mattress. Bliss. Your spouse agrees. And for a few weeks, months, maybe even a year, everything is perfect. Then one morning you wake up with a sore back; your spouse has a stiff neck. Oh no! It couldn't possibly be the mattress, could it? Could it?

Are you ready for another adventure? I hope so, because exchanging a mattress is an even more challenging experience.

Note from author: Actually Jordan's and other stores clean and repair old mattresses and send them to third world countries. Old bed linens and towels can be donated to animal shelters or veterinarians, who are always grateful for such donations. Contact your local shelter or veterinarian. I have brought mine to Buddy Dog in Sudbury.

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What's Green at The Groves in Lincoln?

The Groves is implementing many Green Technologies. Here are some

Special Points of Green Interest.

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- ♦ A Rain Water Recovery System will be in place at The Groves in Lincoln. This collected rain water will be the only water we use for irrigation.
- ♦ Our Water Treatment Plant will be state-of-the-art and environmentally friendly. It will run on Solar Power.
- ♦ We use extensive insulation and building materials that enable high efficiency and energy conservation.
- ♦ Recycled steel will be used to build the community.
- ♦ The concrete and asphalt currently on the site will be tested for any chemical contamination. If deemed clean, the materials will be ground on site and used again for the roads around the site.
- ♦ We are relocating over 200 trees and other plants that are currently on the site and will replant them around the site when construction is complete. This includes the entire apple grove which is now moved up to the "nursery" area where we will tend these trees. Even though this is costly, it is a green initiative and will help the community look more established when residents are moving in.
- ♦ We are adding approximately 700 new evergreen trees to the site. These will buffer the sound from neighboring roadways.
- ♦ We have Lighting Technologies that help conserve energy. Outside lighting will be connected to sunlight sensors allowing them to be controlled.
- ♦ The boilers are extremely efficient and will use as little energy as possible.

The Groves in Lincoln is a subsidiary of Deaconess Abundant Life Communities, a not-for-profit group providing caring communities for older adults since 1889. Deaconess Abundant Life Communities, formerly known as New England Deaconess Association, owns and operates communities in Concord, MA, Northampton, MA and Gifford, NH. Deaconess is currently developing communities in Lincoln, MA, Malden, MA, and Provincetown, MA. For more information call 781-259-0800 or find us on the world wide web at www.nedeaconess.org

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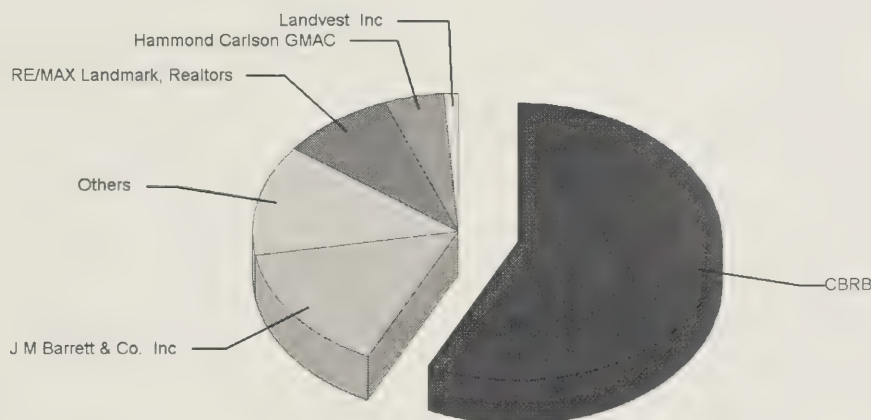
MARKET SHARE REPORT TOWN OF LINCOLN-MA By Dollar Volume PropertyType: All Property Types

Print Date: 11/19/07

Start Date: 01/01/07

End Date: 10/31/07

	% Volume
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Grandmother's Story

By Carol K. White

My six-year old grandson always wonders why. Why did Inuit hunters kill a walrus in the museum video we saw? Why did cowboys shoot Indians in the West? Why did King George fight the colonists? Why did Captain Hook want to capture Peter Pan? Why is the little boy crying in the newspaper?

I ask myself some questions as well. What kind of grandmother exposes a child to war and death? I had thought he would like Inuit art, with its pictures of children and animals. The cowboy and Indian murals were next to the model train display. In Massachusetts, Revolutionary War scenes are everywhere. And, though I boycott many fairy tales, of children captured, poisoned, or left alone, I did read him *Peter Pan*, again and again.

And, so, I answer his questions, trying to be comforting, but also true. The Inuit often don't live near stores. They need to hunt animals so their children can have food.

Cowboys killed Indians because neither side wanted to share the land. "Cowboys were the good guys, Grandma, right?" he asks. Some were, some weren't. "Why did the Indians die?" Because guns are stronger than bows and arrows. But that was a long time ago, and now the cowboys and Indians are friends.

In Grandma's hands, the Revolution was a short war. King George wanted to tell the people what to do. He made them pay high taxes, and he wouldn't let them have meetings. First the British soldiers came to Concord, then they ran back to Boston and got on their ships. "But some people died, Grandma, right? Why?" Because they didn't get out of the way of the guns. "Was King George a bad man?" To us he was. But that was a long time ago, and now the British are our friends.

Peter Pan is easy. Captain Hook is pretend and a very bad man. We want him to get eaten by the crocodile. "But some pirates are good, Grandma, right?" No. All pirates are bad. They rob people for gold.

So now he's got it straight. Wars are fought for power, land, and gold. You can't always tell the good guys from the bad. People get killed. This happened a long time ago.

The little boy crying in the newspaper is a different story, though, and one I cannot tell. This war didn't happen a long time ago. It isn't pretend. People get killed. And you can't always tell the good guys, right? There is nothing for a grandmother to do, but turn the page and give her grandson a hug.

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FINGER OF SUSPICION

By Geoff Moore

Kelly's slender fingers, nails chewed to the quick, traced the swelling beneath her eye. She winced with pain at the memory of the blow that had caused it. Dave got what Dave wanted. It had been his rule when he moved in with her mom. Since her mom's death six months ago from a drug overdose, it was now the one by which Kelly survived.

"I can't go on," she thought, as she stood outside the store. *"I've got to score big tonight. Enough for him, at least. Enough for me to get away. But where can I go?"* She surrendered that thought. It would be hopeless until she found what she needed.

At 8:45pm on a sultry Friday evening in July, Filene's Basement was closing up. The store on Boylston Street was her favored hunting ground, although, as a skinny 18-year-old who looked three years younger, and wearing a short skirt and halter-top, she stood out amongst the other late-evening shoppers.

"Even the have-it-alls want something for nothing," she thought, as she sized up her target amongst those making their last-minute purchases.

Kelly snatched up an evening gown without looking at its size and squeezed past a man seated in one of the chairs the store provides for bored husbands. He was dressed in a dark blue suit and sat tapping his oxblood wing-tip shoe, as if to demonstrate his impatience. She joined the checkout line behind a petite woman, also in business attire, who could have been Filipino. It did not matter to Kelly where the woman came from. Only that the her arms were loaded with what appeared to be a new wardrobe and her Gucci handbag lay across the top of her matching tote, which rested on the floor.

In one practiced and fluid movement, Kelly let out a groan, fell forward as if pushed, dropped the dress on the tote, pushed the startled woman in the back, apologized and picked up the dress, concealing the women's handbag beneath. Then she turned and left the line in pursuit of the imaginary person who had knocked into her. Seconds later, she had disappeared into the maze of racks, dumped the dress and slipped

the handbag into an old Macy's shopping bag she carried. Now she stood on the sidewalk outside, feeling elated.

Dave would get what he wanted tonight and so might she.

Kelly hurried through the late evening crowd towards the subway station without looking back.

In the subway car to Dorchester, Kelly reached into the Macy's bag and snapped open the handbag's heavy gold clasp, preparing to sift through the contents. She put her hand inside without glancing down and fished around trying to look casual to the other occupants of the crowded car. A man seated opposite was staring at her legs. She smiled coyly as she slowly drew her knees apart and looked him straight in the eyes.

The man's gaze dropped immediately to his shoes, as if he was inspecting them for imperfections, and he brushed lint of the blue material of his pants. Kelly resumed her search.

"Oh shit," she said to no one, and her stomach cramped as her free hand sought out her bruised cheek. The bag was empty.

An odor that she could not place drifted up and her fingers came out of the handbag sticky with something that had spilled inside. She wiped them on the Macy's bag, closed her eyes and rocked back and forth, swaying with the motion of the subway car.

As she got off at the Central Avenue Station, her mind raced to concoct a story that might soften Dave's anger, but she knew that only a fix would do that. She threw away the soiled Macy's bag, ducked into a shop doorway and opened the handbag's clasp once more. The smell came to her again, and she turned the bag upside down and shook it violently. A small cylinder shaped object fell to the ground and she dropped the handbag as she bent to retrieve the package.

Kelly picked at its dark stained tissue-paper wrapping. She pulled at one end and held the package loosely in the palm of her hand as it unraveled. As the last layer came free, she saw the glint of a diamond ring. And then a deep

scarlet fingernail. And then the bone at the end of a severed finger.

She fought against her stomach's reflex. Her initial revulsion gave way to a strange calm, and as the shop lights created rainbows in the cluster of diamonds, she felt a quiet joy.

Dave wouldn't hit her tonight. He would take the ring. He would pawn it or trade it for a fix. Maybe there would be enough for a week.

The finger was slippery and the ring slid off easily. She tossed the finger back into the Gucci bag in disgust and scooping it up, she heard the solid click of leather-soled shoes on the station steps behind her. Her eyes flicked back hurriedly and caught sight of a pair of ox-blood wingtips.

A primal instinct released a surge of adrenalin. With the ring clasped in one hand and the handbag in the other, she ran hard, soon becoming breathless with the exertion. She continued to run for three long minutes and did not look back as she launched the bag over the bridge railing into the black water of the Neponset River. She slowed and her panic ebbed away as the bag sunk from sight.

She jogged past the 24-hour drugstore and up the steps to her apartment; a gray peeling-paint building like so many others she had known in her short life and found Dave slumped across the kitchen table. Crushed beer cans littered the floor.

Dave raised his head and his cheek sucked up a page of last Sunday's newspaper that had lain there all week. She stretched out her hand with the day's offering, still fighting to recover her breath.

"I think it's... really valuable," she said, "It must be."

He took the ring and moved it back and forth.

"For your sake, it'd better be," he said, pushing himself to his feet.

She watched as he held the ring up to the light, before placing it in his pocket and leaving the apartment. She relaxed as she heard the click of the door latch as it closed behind him.

Kelly sank down on the chair that he had just vacated and recoiled at its warmth. She smoothed the newspaper and bent to read the headline.

"Heiress kidnapped. Police wait on ransom demand."

Underneath the caption was a color photograph of an elegant woman holding a small dog. Her long fingers, tipped with red, seemed to

be feeling the silkiness of its coat. The second finger on her left hand was carefully staged to display a diamond ring that Kelly instantly recognized.

She was still standing reading the report when she heard Dave at the door.

"Usually if he got what he needed, he wouldn't be back for hours," she thought.

The door handle started to turn but stopped against the lock. She heard the scratching of keys and then the door swung open. Dave tumbled face forward into the room and lay crumpled on the floor.

She looked up from his lifeless body to the man in the doorway, taking in his oxblood shoes, his navy blue suit, and finally, the 8-inch switchblade in his hand.

"You have something we need," the man said, as he used the toe of his shoe to push Dave aside. Kelly backed away as he placed the diamond ring on the table.

"I need that finger too," the man said softly, motioning to her.

Kelly sank back down on the chair. "I... I threw it away."

"I know," said the man. "I saw you."

He reached into his pocket and pulled out a small glass bottle of the deepest red nail varnish she had ever seen, placed it next to the ring and took the first of two steps towards her.

Kelly held up her hands in defense and then tucked them under her arms, out of sight. The man grabbed at her arm but could not pull it free whilst holding the knife.

"Wait," Kelly said, "my fingers, they're no good to you."

The man stopped his struggle and raised his fist to strike her. As she cowed away, her hands came up to her head to ward off the blow and he saw that she was telling the truth.

The man in the blue suit grinned a twisted smile as he wiped the handle of the switchblade and closed Kelly's hand around it, before carefully dropping it next to Dave's body.

"Didn't your mom ever tell you not to bite your nails?" he said, as he picked up the diamond ring, stepped over Dave and left.

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Fitz Henry Lane

(Fitz Hugh Lane)

By Florence Wallach Freed

Fitz Henry Lane, also known as Fitz Hugh Lane, was born in Gloucester, Massachusetts in 1804, the son of Jonathan and Sarah (Haskell) Lane, whose ancestors had settled in Gloucester as early as the 1640s. In fact, the large settlement known as Lanesville in Gloucester is named after them. Fitz's father was a sail maker, and he and Sarah had four children, three of whom survived into adulthood. Tragically, at the age of 18 months, Fritz was stricken with polio in both of his legs which caused him to spend his entire life on crutches. If you go to Gloucester Harbor area, you will see his granite house there, plus a statue of him seated, painting the harbor, with his crutches lying beside him.

As far as is known, Fitz appears to have taught himself to draw and paint during his childhood and teen years, and in his twenties, began working for the local printing shop. In 1832, at age 28, he left Gloucester to serve as an apprentice to the Boston lithographer, William S. Pendleton, one of the well known lithographers of his day. Lane learned the art of lithography, plus made contact with other artists in the Boston area. Despite his restricted mobility, he did travel back and forth between Boston and Gloucester. In 1847, at age 41, he organized his own lithography firm with Boston artist John Scott.

Lane soon created a panoramic view of Gloucester entitled "View of Gloucester from Rocky Neck." The accuracy and detail of the sea, ships, and town drew praise from the people of the town, providing Lane with income through sales, and strengthening his reputation. The *Gloucester Telegraph* proclaimed, "It is one of the most perfect pictures of the kind we have seen, every house and object distinctly visible. Copies of it can be obtained at Mr. Charles Smith's Bookstore, at the reasonable price of \$1.00."

In 1847, age 43, Lane left Boston and returned to Gloucester. The success of his lithograph sales made it possible for him to concentrate on painting rather than printmaking. He chose to make his home and studio in the center of town, purchased a piece of property in the heart of the harbor area, now called "Harbor Loop", and had a small seven-gable granite house constructed on the site, the third floor of which was his studio. The unusual design seems to have been inspired by the House of Seven Gables in Salem.

Once established, he continued painting and also played an active role in the community, eventually serving on the Board of Directors of the Gloucester Lyceum. They sponsored lecture series in which prominent literary figures of the day including Ralph Waldo Emerson, Richard Henry Dana, Horace Mann, Henry Ward Beecher, Henry David Thoreau and others, came to speak. Lane also traveled with friends up and down the New England coast, especially along the coast of Maine during the 1850s. Following Lane's death in 1865, Cape Ann rapidly grew into a world-renowned summer art colony. Many of the artists who visited and lived in the area were lured by the accomplishments of Fitz H. Lane.

Lane's work went largely unnoticed in the 75 years following his death. It was not until the 1960s that his works were "rediscovered". A series of exhibitions in the 1970s and 1980s secured Lane's reputation as a major figure in American art. Most important of them was "American Light" an exhibition at the National Gallery of Art in Washington, D. C. in 1980. This exhibit described Lane, Kensett and Heade as leading examples of the country's "luminist painters". By this it was meant that their portrayal of light made the careful details of their perfect paintings seem to transcend every day reality in a most beautiful and marvelous way.

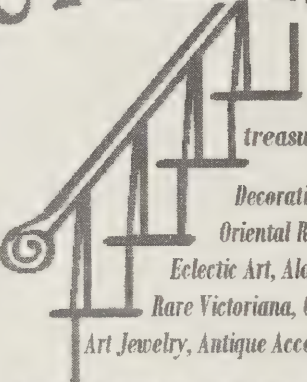
I recommend that you visit the excellent Cape Ann Museum in Gloucester, not far from "Harbor Loop." There, you can see a large gallery filled with Lane's painting, plus furniture and memorabilia from the Cape Ann area. When there, you are back in the past, in the first half of the 19th century, in the days when paintings were detailed and precise. You will see every rope and stone, every sail and person, rendered as they were, all bathed in the luminous, transcendent light of those old seafaring days.

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1. Oaks, Martha, Gloucester at Mid-Century: The World of Fitz Hugh Lane, 1981, Cape Ann Historical Museum.
2. Wilmerding, John, American Light: The Luminist Movement, National Gallery of Art, Washington, D.C., 1980.



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Dear Lincoln readers.

Did you know that once upon a time there were Germans chasing a 200-pound pig through the country roads of Lincoln? Well, then...I guess you don't have a copy of **Lincoln by Lincoln: Reflections on a Massachusetts Town at 250**. The Cottage Press published this big anthology of writings about the past and present of the town of Lincoln in 2004. It is available at The Old Town Hall Exchange or from me directly. Check my website at: www.thecottagepress.com.

This unique book makes an excellent holiday gift or a unique housewarming gift for those who are new to town. It features writings on history, people, land, sense of place and the arts. There are only a limited number of copies still available and there will not be another printing.

The Germans and the pig? Check Elizabeth J. Snelling's "Merry Chase" on page 54 of **Lincoln by Lincoln**.

DeCordova Highlights Work of Artist Harriet Casdin-Silver

Harriet Casdin-Silver is recognized as the world's foremost holographic artist. DeCordova Museum and Sculpture Park is fortunate to have several works by this pioneer of art-and-technology in its Permanent Collection and in 1998 organized a major forty year retrospective exhibition that examined her career in depth. The artwork of this Boston-based artist is currently featured in a Collection Highlight installation at the Museum through January 13, 2008.

The three works currently on view in the Phyllis and Jerome Lyle Rappaport Media Space gallery include two holograms and a digital photograph, and all reflect Casdin-Silver's abiding feminist interest in representations of the human body. In *Venus of Willendorf*, the artist updates and re-imagines the famous Paleolithic stone sculpture, thought to be a fertility symbol with its exaggerated breasts, abdomen, and thighs. In *Kathryn of Orange*, the medium of holography creates the convincing illusion that the young voluptuous woman actively shields herself from prying eyes. And in *Sarah*, from Casdin-Silver's most recent body of photographic work, the sitter appears both vulnerable and powerful in her stark nudity.

Casdin-Silver is a pioneer of art holography in this country and was an important figure in the development of installation art and technological art in the 1960s. Her work is internationally recognized and has been exhibited for nearly 50 years in museums, galleries, and universities through the Americas, Europe, and Asia. Casdin-Silver has not only set aesthetic standards for holography but also stretched the scientific boundaries of the medium. Casdin-Silver was the first artist to develop frontal-projection holograms, the first to explore white light transmission multi-colored holograms, and the first to exhibit outdoor, solar-tracked holograms.

Harriet Casdin-Silver began her artistic career in the 1960s as a painter and quickly moved into multimedia and technological images. In 1968, Casdin-Silver made her first holograms, becoming the first artists to work in this media. She has worked at labs in university and corporate settings in the United States, Belgium, England, Germany and Russia, and in her Boston studio. Her early work focused on both abstract and object-based images; by the late 1970s, Casdin-Silver began exploring the human figure, in particular the female body. At the same time, the artist began to combine holography with other media to create installation pieces. More recently, Casdin-Silver's work focuses on the issues of feminism, the human form, the aging process, death, and issues of identity.

She participated in EAT (Experiences in Art and Technology), the seminal exhibition at the Brooklyn Museum in 1968. Her art has been exhibited internationally and locally, the artist is represented by Gallery NAGA and has shown her work at the Institute of Contemporary Art, Tufts University Art Gallery, the Fuller Museum, and the Brush Art Gallery, among other institutions.

Residents are invited to view the work of this important artist during the next several weeks. Casdin-Silver's Collection Highlight will be on view until January 13, 2008 and, as always, admission is free for Lincoln residents.

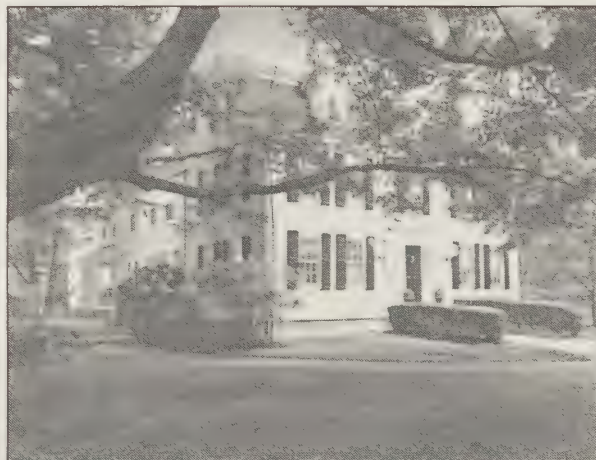


Image: Harriet Casdin-Silver, *Sarah*, 2006, iris ink jet print, Anonymous Gift 2007.3, Collection of the DeCordova Museum and Sculpture Park



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The Library Bookie

Not all Volunteers are in Tennessee

By Jeanne Bracken

A local official, looking at the library's proposed budget for FY '09, commented, "Your staff hasn't gone up much but you're doing a lot more. How do you do it?"

The answer is simple: volunteers. For FY '07, 54 people volunteered their time and talents, totaling up hundreds of hours of time. Some of the volunteers process materials, gluing labels or covering books. Others work to enhance the library in ways that are not met by the town budget. The rest use special skills that the staff doesn't have, like graphic arts.

At the top of the list, of course, is the Friends of the Lincoln Library (FOLL) group. These folks are our biggest (and most beloved) boosters. They plan and pull off events to raise funds and visibility of the library in the town. Their monthly (except January) "second Saturday of the Month Book Sale" income (pays for) an amazing range of library programs and materials. The FOLL bought our digital camera and digital projector. They provide the popular museum passes; we now have 13 passes to visit places ranging from the Franklin Park/Stone Zoo to the Wheelock Family Theater for a reduced rate or even free.

The FOLL bought the new wooden shelves and coat rack in the children's room; they pay to print and mail the library's events brochure three times a year. Kids' and adult programming, author visits, musical interludes, plus crafts supplies and snacks for programs—all are courtesy of the FOLL. The Friends bought the rainbow-colored bean bags so the middle reader book group kids are comfortable. Our new sandwich board for announcing library events is a gift from the FOLL. The Friends also put on a heck of a party—whether it's a fundraiser or the annual Volunteer and Staff Appreciation brunch each May.

Another volunteer keeps the New York Times Best Sellers list current, handles some of our correspondence, and regularly updates the MARE book of children available for adoption.

Besides the FOLL, the library is lucky to have the help and support of many others. High school students earn community service credits by organizing our large periodical collection stored in the dreaded attic (cold in winter, hot in summer, dusty year round). Music groups from LSRHS have also added great verve to events at LPL.

The LPL staff is a varied bunch with an amazing array of skills and talents, but even this stellar group is lacking in some areas. Our annual, very popular animated holiday village display on the reference room windowsill is set up by volunteers (who even constructed the "sneeze shield" and frame to protect the figures from those inclined to rearrange them).

Our forthcoming new web page design was created by a skilled volunteer. Another has become our go-to guy for logo designs. Art exhibits both in the gallery and in other areas of the library are provided by the artists; it's such a good showcase for their talents that they often wait for several years for a chance to display here. A volunteer with museum experience staged the displays of historic materials for the recent "Save Our Stuff" Brunch.

The LPL is lucky to have the support of the town and blessed with the help of enthusiastic volunteers. While the Board of Trustees of the LPL is perhaps not strictly speaking "voluntary", since appointments and elections are involved; still, these stalwarts give a great deal of their time to the library.

The Bookie apologizes for not naming names, but there is a huge potential to forget someone, and the guilt would be unbearable. As the saying goes, "You know who you are." So do we, and in this holiday season, we thank you one and all.

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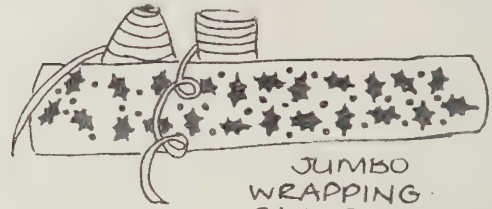




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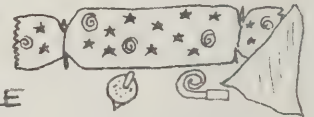
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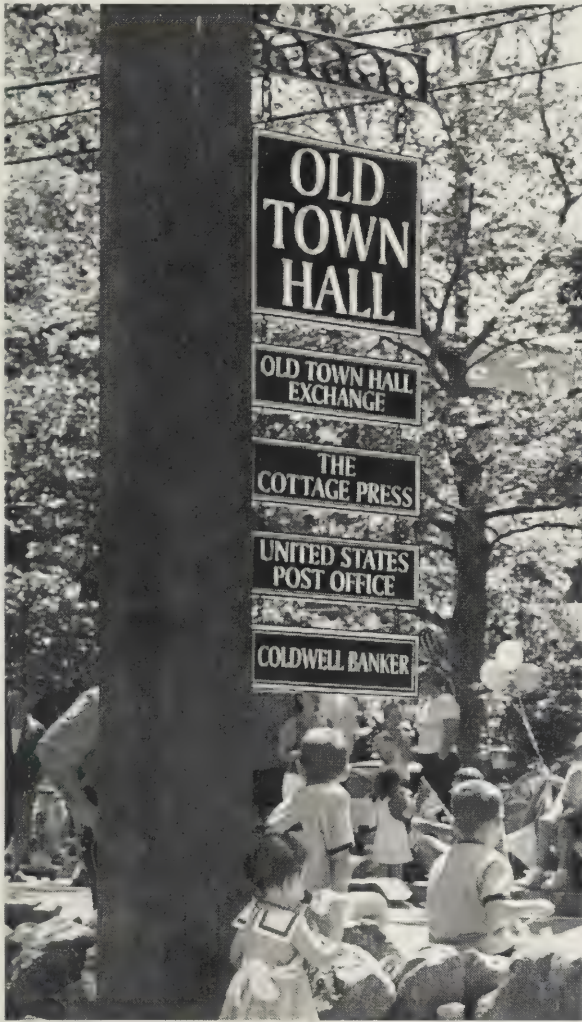
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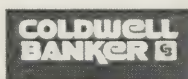
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Saturday, December 8th

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First Parish Church in Lincoln

Antiques & Collectibles

Children's games

Crafts

Baked goods

Holiday wreaths and Plants

Hand-knit clothing

Lunch at 11:00

Santa arrives at 11:00

The **Photo Share Workshop** meets in the **Lincoln Library** the first Wednesday of every month beginning October 1st in the Tarbell Room at 7:00 p.m. It's open to all. Bring your photos on a laptop, CD-ROM or USB flash drive and share them with the group – or just come and watch the show! This group will be showing its work in the Library gallery during the month of November.



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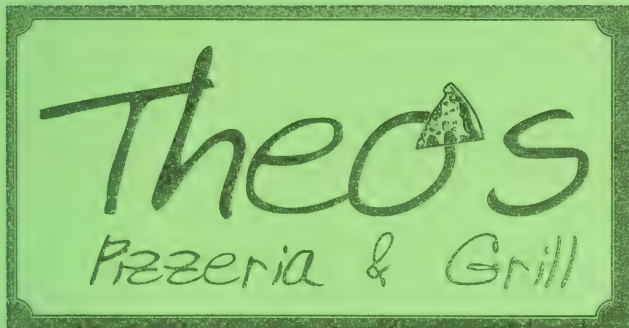
Commuting.....Fixing The Car
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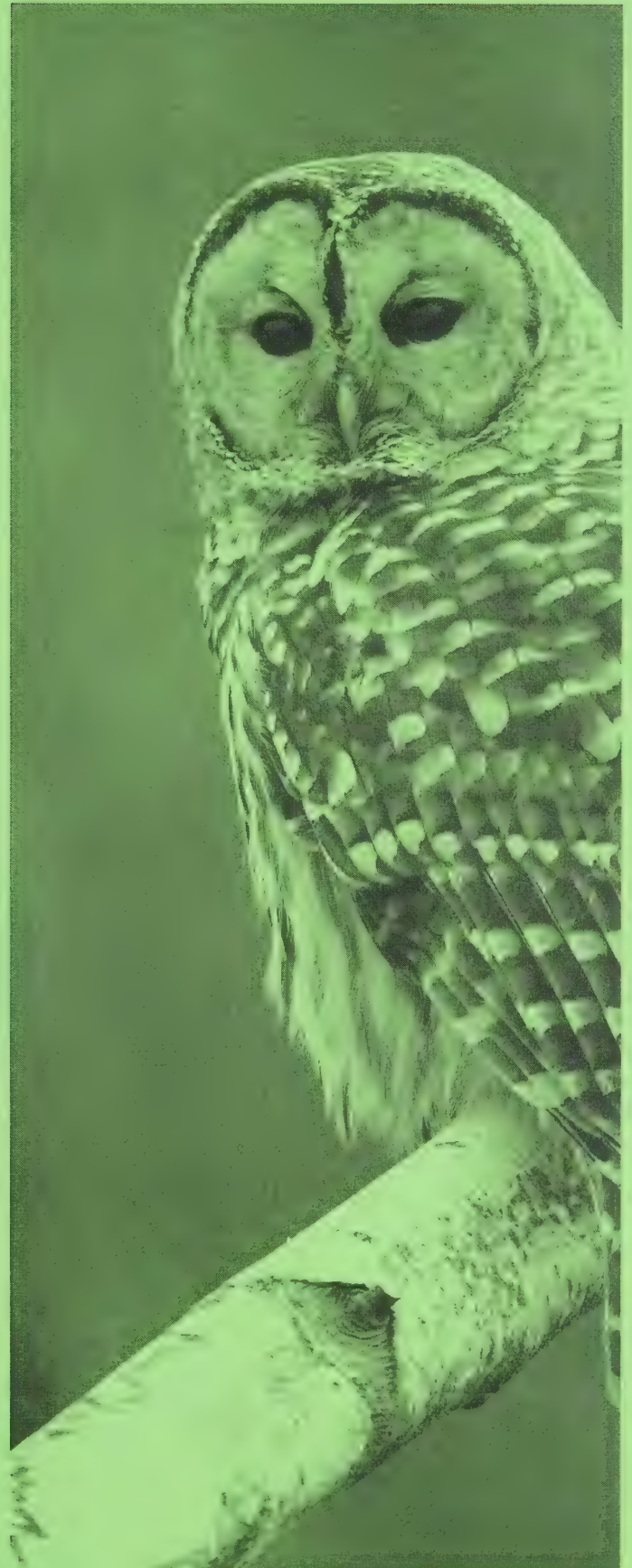


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